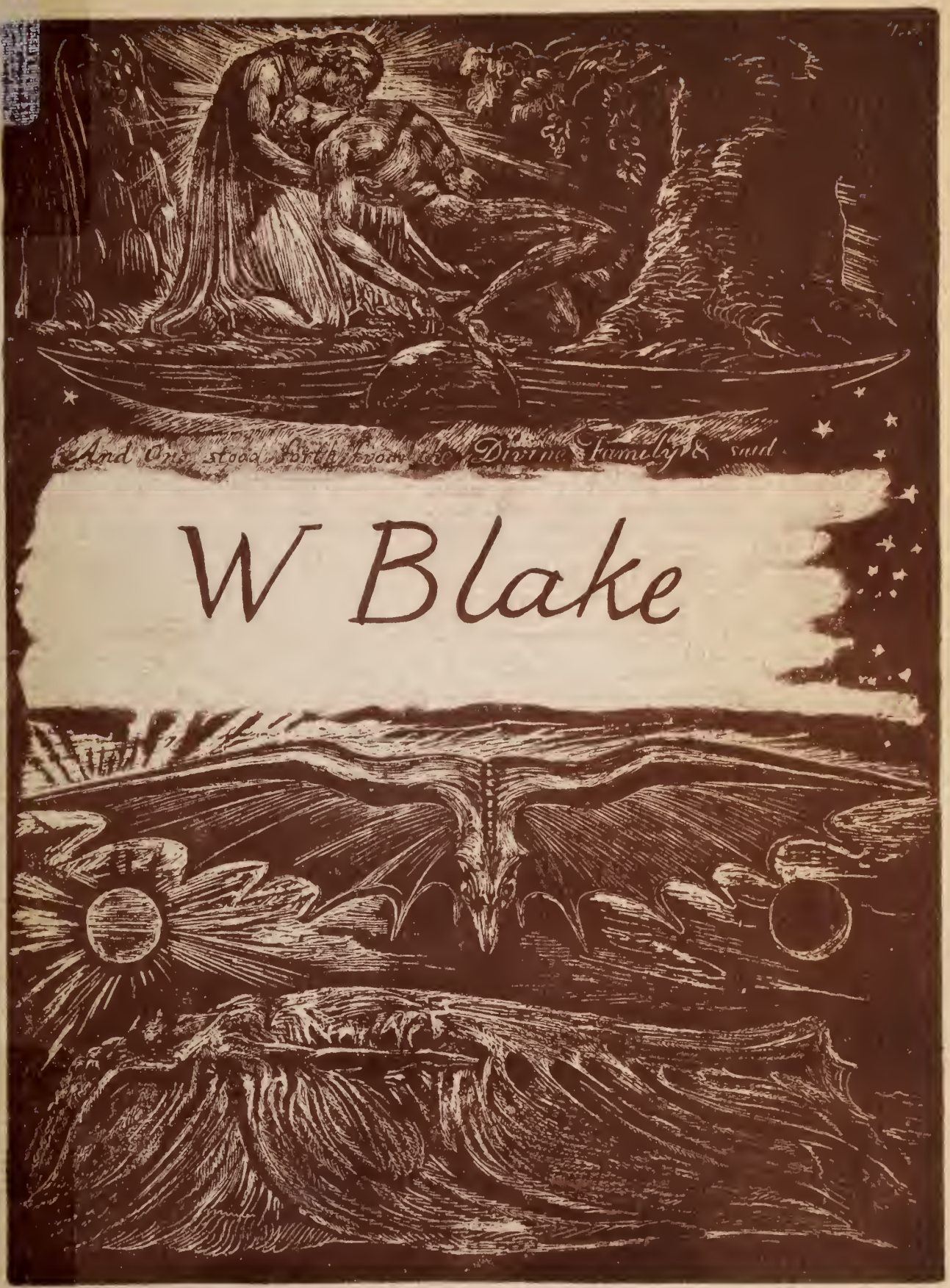
And One stood forth from the Divine Family & said
W Blake

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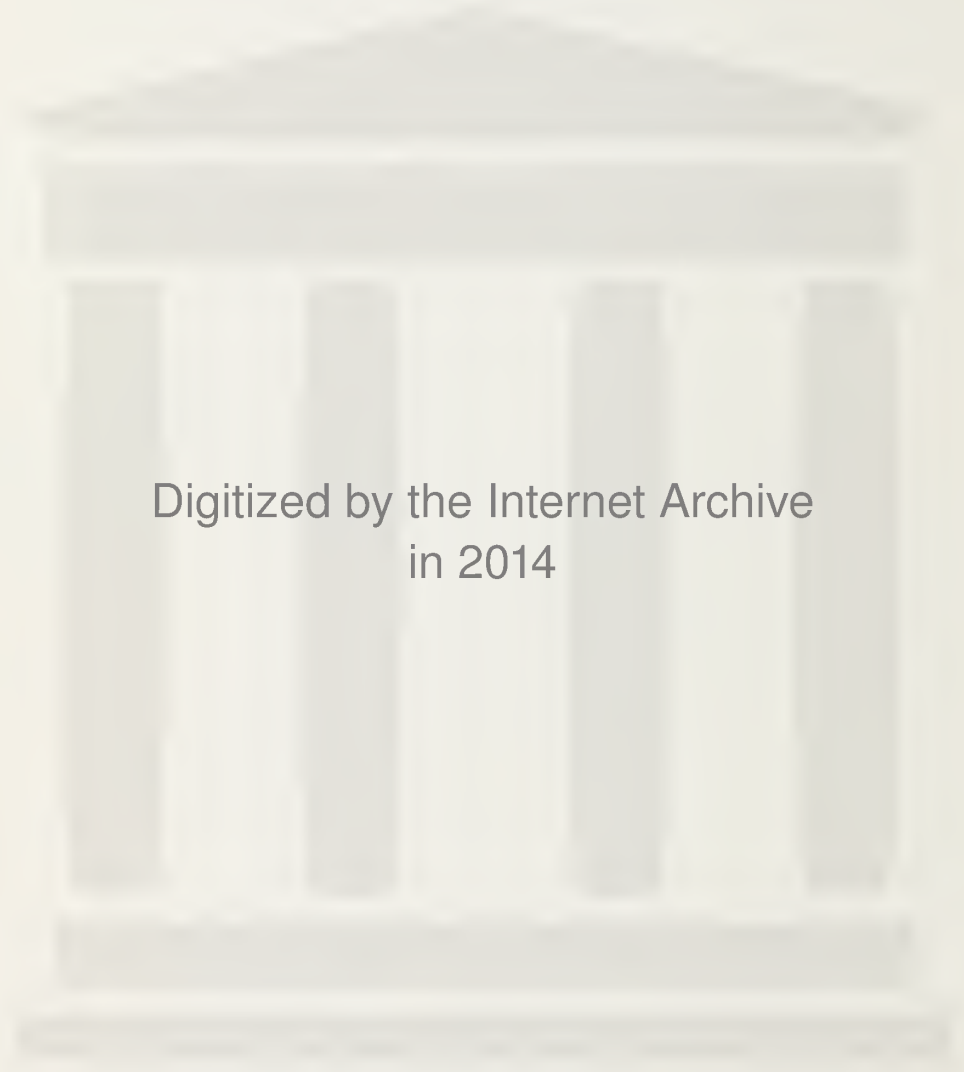
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PORTRAIT OF WILLIAM BLAKE
BY THOMAS PHILLIPS

William Blake

1757—1827

A DESCRIPTIVE CATALOGUE
OF AN EXHIBITION OF THE WORKS
OF WILLIAM BLAKE SELECTED FROM
COLLECTIONS IN THE UNITED STATES

THE PHILADELPHIA MUSEUM OF ART
PHILADELPHIA
1939

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M
BLAKE

Introduction

I have been asked to write a brief introduction to this catalogue: I comply with pleasure. The exhibition needs no words of praise from me—it speaks for itself—but I may be permitted to say something of the remarkable genius whose position in art and in letters is now firmly established.

"Oak Knoll", Daylesford
December 18, 1938

A. EDWARD NEWTON

* * *

On an August afternoon in the year 1827, a small knot of men, and presumably one woman, stood around a hole in the ground and saw the coffin of a man lowered therein, while a minister of the Church of England mumbled a few words and withdrew: the funeral was that of William Blake, and the brief ceremony took place in Bunhill Fields Burying Ground, a crowded *campo santo* in which thousands of bodies had been flung during the great plague. It is not of large area but when it was in use, as it is no longer, about fifteen hundred interments took place annually. Only about five thousand graves are marked with stones, most of the graves being leased for a period of fifteen or twenty years upon the payment of a small fee; then the grave was used anew, it being supposed that in that time the reputation of the deceased—like his body—would have turned to dust. It was not unusual for the slow processes of nature to be accelerated by a bushel of quick-lime. The burying ground is in the heart of London, perhaps ten minutes walk from the Bank of England; John Bunyan, Daniel Defoe and other Dissenters are buried in it. Some years ago I spent a morning with an old caretaker exploring the place, thinking that there might be some legendary trace of Blake's grave, but found nothing; within the last few years, however, a simple stone has been erected whereon is inscribed: "Near by lie the remains," etc.

What was Blake's reputation when he died? In 1824 Charles Lamb, writing to Bernard Barton, says: "Blake is a real name, I assure you, and a most extraordinary man if he be still living. He is the Robert" (it should have been William) "Blake whose wild designs accompany a splendid folio edition of the *Night Thoughts*, which you may have seen . . . He paints in water colours marvellous strange pictures, visions of his brain . . . his pictures, one in par-

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ticular, The Canterbury Pilgrims, have great merit. His poems have been sold hitherto only in manuscript. I never read them . . . but there is one to a tiger, which I have heard recited, which is glorious, but, alas! I have not the book; for the man is flown, whither I know not—to Hades or a Mad House. I look on him as one of the most extraordinary persons of the age." But Lamb, we may note, did not know whether or not Blake was alive; he had outlived his early reputation.

* * *

In 1876, the widow of Alexander Gilchrist, Blake's first biographer, came to Philadelphia with the avowed intention of marrying Walt Whitman. The "Good Gray Poet" tried, unsuccessfully, to flag the lady, but come she would, bringing her children with her; in her further effort she was unsuccessful. Among her children was a son, Herbert, who became a student at our Academy of the Fine Arts. I met this young man some years later when he was engaged upon a picture of Cleopatra which was to make his fortune; unluckily, the picture was without merit. It represented a scantily veiled mulatto lady being fanned, as I remember, by two negresses; one glance was enough. What became of the picture or the artist I have no idea, but while this picture was in the making Gilchrist lived, I fancy, by the occasional sale of a number of little Blake items assembled by his father and mother. Directly and indirectly I acquired several of these; it will thus be seen that my interest in Blake is of long standing.

* * *

But it might be well for me to begin this paper at the beginning. William Blake was born in London in 1757; his father was by trade a hosier, by conviction a disciple of Swedenborg. His son's schooling was limited and he was early apprenticed to James Basire, an engraver, with whom he remained for several years. And now let us think of London as it was a hundred and fifty years ago. It was a group of towns and small villages, each with an identity of its own, not yet the great metropolis which it has since become. Where did Blake live? How and where did he get his education? In a district known as Soho he lived, and aside from his work under Basire he was almost entirely self-taught. He was, however, a close student of the Bible, of Milton and of Shakespeare, and he was endowed with a most retentive memory. Very early he began to write poetry, but as he was unable by his own efforts to find a publisher, several friends sponsored the publication of a volume of verses called *Poetical Sketches*. Its date is 1783. At that time the poetry of Pope, Johnson, Goldsmith and Gray was the fashion; Collins was by way of being forgotten, and Wordsworth and Burns

were as yet unknown. To find a parallel to Blake's early poems one is obliged to go back to the Elizabethans, and one should remember that these poems were written by a poor boy who grew up in the London streets; one who knew little of nature and the country.

You have read how the fakirs in India put a little earth in a flower-pot, covered it with a paper funnel, made a few prayers and incantations, removed the paper, and lo! a miracle had been performed—a rose tree in full bloom was revealed. No less a miracle was performed by William Blake. In the sordid streets of Soho he gathered a nosegay of lyrics such as had not flowered in a century or more. Of *Poetical Sketches* Gilchrist has said: "After some years of vain attempt I am forced to abandon the idea of myself owning the book. There is none where there should be one—in the British Museum": this in 1863. I feel sure that there is one there now; nevertheless, this little volume is a rarity.

In considering the early poetical work of Blake, one must keep the background against which it appeared well in mind, and remember that these verses were written by a boy between his twelfth and twentieth years. May I detain you with a few lines from several lyrics, than which there are none finer. The quantity is small, but the quality is supreme.

TO SPRING

O thou with dewy locks, who lookest down
Thro' the clear windows of the morning, turn
Thine angel eyes upon our western isle,
Which in full choir hails thy approach, O Spring!

I am sure Blake never heard of Herrick, but "My Silks and Fine Array" and "I Love the Jocund Dance" remind us of him. And Blake has a poem "To the Evening Star" which reads in part:

Thou fair-hair'd angel of the evening,
Now, whilst the sun rests on the mountains, light
Thy bright torch of love; thy radiant crown
Put on, and smile upon our evening bed!
Smile on our loves, and, while thou drawest the
Blue curtains of the sky, scatter thy silver dew
On every flower that shuts its sweet eyes
In timely sleep. Let thy west wind sleep on
The lake; speak silence with thy glimmering eyes,
And wash the dusk with silver. . . .

But the reader will not, I am sure, wish to see a more than middle-aged book-collector washing the dusk with silver or, indeed, with anything else. There were very few who, in 1783, took this for poetry. The non-success of this volume made it practically impossible for Blake to secure a publisher for more verses; this fact influenced his entire life and art.

At twenty-five, Blake married a Catherine Boucher, a woman who could neither read nor write. He—they lived happily ever after: to her he was always "Mr. Blake," and we are told that his last words were (although I am always rather sceptical of "last words"): "You have always been an angel to me." To support himself and his wife Blake had to engrave, taking such work as came his way. Had he chosen he might easily have continued to be an excellent conventional engraver. His little known plates, after Morland, "The Industrious Cottager" and "The Idle Laundress," both dated 1788, and a large plate of "The Beggar's Opera" after Hogarth, prove this, but Blake preferred to develop his own imagination. Engraving called for the use of his hands; to some extent it left his mind free and he continued to write verses and make little sketches. There is in existence a small note-book known as the Rossetti Manuscript; it was given by Mrs. Blake after her husband's death to the brother of Blake's pupil, Samuel Palmer, who sold it for ten shillings to Rossetti—hence the name. It contained sketches and bits of verse some of which subsequently appeared in *Songs of Innocence* and *Songs of Experience*. It is a lovely little item, and was for many years the property of the late W. A. White of Brooklyn. How frequently have we turned its pages together!

An engraver by trade, if Blake could not get his poems printed in the ordinary manner why should he not engrave them? The story is told of how in a vision his dead brother Robert appeared to him in the night and revealed the method by which he could engrave on copper the text of any of his writings, adding thereto such ornamentation as he might think appropriate. Gilchrist suggests that the *Songs of Innocence* were the first to receive this treatment, but it is now generally believed that the tiny plates which compose *There Is No Natural Religion* antedated the more ambitious *Songs*. Until 1886 only two copies of *There Is No Natural Religion* were known, and the actual date of its production has not been accurately determined.

Mr. Geoffrey Keynes in his admirable *Bibliography of William Blake*, published by the Grolier Club of New York in 1921, speaking of *There Is No Natural Religion*, says that the manner of its production accounts for its scarcity; this indeed may be said of all of Blake's own work. Students, those who love poetry, and collectors, all are in complete agreement as to Blake's

Songs, whether of *Innocence* or of *Experience:* they are Blake's sanest, clearest and loveliest verse. Speaking of these *Songs*, in an essay published some years ago, the writer suggested that Blake may have gotten the idea of writing them from a paragraph in Dr. Watts' *Divine Songs*, which from their wide popularity must have been known to him, in which Watts refers to his own work as "a slight specimen, such as I could wish some happy and condescending genius would undertake for the use of children and perform much better." Here, then, if I am not at fault, in such verses as "Let Dogs Delight to Bark and Bite" and "How Doth the Little Busy Bee," Blake found the raw material which his "happy and condescending genius" transmuted into such exquisite verses as "Little Lamb, Who Made Thee?" and "Tyger, Tyger Burning Bright"—the most famous of all.

The *Songs* are Blake, Blake throughout. The verses are his; he composed and engraved and illuminated them; he made the ink, and printed and subsequently colored them. The white paper only he did not make, but he made it immortal.

The Book of Thel was printed between the publication of the *Songs of Innocence* and those of *Experience* by Blake's newly discovered method. It is not, as such items go, particularly rare. My copy was formerly the property of the artist Stothard, Blake's rival in the matter of the famous picture of "The Canterbury Pilgrims," to which attention will later be called.

Next in order is *The Marriage of Heaven and Hell*, and the writer, at this point, hopes he may be forgiven for a long and extraneous note which is prompted as much by affection as by pride. It was upon my first visit to London after the Great War that I had occasion to go to the Print Room of the British Museum to look at "Glad Day," one of Blake's earliest and most significant "color-prints." I found myself presently in conversation with a gentleman especially courteous—even for that wonderful institution. It developed that I was in conversation with Laurence Binyon, and, having recently acquired a copy of *The Marriage of Heaven and Hell*, I asked to be shown the Museum copy. "Unfortunately," said Mr. Binyon, "we lack a copy of that book; it is excessively rare, as you no doubt know." "Yes," I replied, "I am the owner of the Earl of Crewe's copy." That started something, and incidentally Mr. Binyon asked me if I knew Graham Robertson. "Only by name," I replied. "You know him, no doubt, perhaps you will tell me how I can meet him." "I think I can arrange that for you," he said; and he was as good as his word. A few days later I received a letter from Mr. Robertson telling me that he did not expect to be in London for some time, but that if I would go to his house in Kensington

his caretaker would be glad to show me such Blakes as were there. I was to write a day or two in advance and say just when I would call. Under the circumstances I felt justified in taking my friend E. V. Lucas and, if I am not mistaken, Geoffrey Keynes, with me; presently, in a small house in Kensington, I found Blakes and Burne Joneses, and Rossettis, and Irvings and Terrys, and Gilbert and Sullivans filling it from basement to garret. We had a wonderful afternoon and I subsequently wrote Mr. Robertson and told him how fully I had taken advantage of his kind invitation, stating too that we had many common interests and that I hoped some day I might meet him and in person thank him for his courtesy. Thereupon I received another letter asking me to come down to Witley in Surrey and spend the day with him, that except for the pictures he had loaned the Tate Gallery his best Blakes were in his country home. If I would come he would meet me at the railway station. I would know him as he would be accompanied by the finest sheep dog in England. My wife and I did not long stand upon the order of our going; we went at once, and from that day to this it has been seldom that, being in London, we have not spent a day with this cultured and delightful gentleman. His small cottage on his small country estate is literally full of Blakes—and other things. We correspond occasionally; an unanswered letter from him is on my desk as I write; it begins: "Why, after all these years, should I not call you Eddie? I observe that everyone else does." He has more Blake water-colors than anyone else, including some that are the finest known. He has not, I think, many of Blake's books, but he has edited the latest edition of Gilchrist's *Life*. His own volume of reminiscences, *Time Was*, is perhaps the most delightful of its kind that has appeared in recent years. It is published in this country by Harper & Brothers, under the title of *Life Was Worth Living*. The amenities of book-collecting are many and delightful. Richard, the magnificent sheep dog, is no more, but. . . . This, however, is an introduction to the catalogue of a Blake exhibition, not an autobiographical paper; however, to the possession of a *Marriage of Heaven and Hell* I owe the acquaintance, the friendship, rather, of a man than whom no one could possibly be more exquisite and delightful.

Nine, possibly ten, copies and three fragments of *The Marriage* were known to Keynes when his Bibliography was published. In his census, mine is "C." Its provenance is excellent: Thomas Butts, Monckton Milnes, Lord Crewe, Osmaston. Of *The Marriage* Gilchrist says: "It is perhaps the most curious and significant, while it is certainly the most daring in conception and gorgeous in illustration of all Blake's work. . . . The power of these wild utterances is enhanced to the utmost by the rich adornments of design and color in which

they are set—design as imaginative as the text, color which has the lustre of jewels." And Swinburne: "The high water mark of Blake's intellect."

We now verge upon the Prophetic Books, so-called. I would prefer the word "enigmatic"—I do not pretend to understand them, and the more I read about them the more perplexed I become. That Blake invented a mythology entirely his own, we all know, but such knowledge gets us nowhere, nor does the fact—for it seems to be a fact—that the position of many of his figures, not with reference of one figure to another but whether the right hand or the left, the right foot or the left is given prominence, or points this way or that, is significant of something important; such theories leave me cold. Fortunately, an understanding of them is not necessary to one's enjoyment of the drawings themselves. They are simply overwhelming in their originality, power and beauty.

The books are of unequal merit, as also are the plates which illustrate them. The frontispiece of *Europe*—my friend Moncure Biddle exhibits a superb copy —is admittedly one of the finest of Blake's designs, but even in this—a masterpiece of imagination and drawing—much depends upon the coloring. I do not know that Blake gave it a title. Chesterton calls it "Space"; it has been called "The Ancient of Days," also "The Act of Creation," which is the title I prefer. Whatever may be its title, we are told that it was one of Blake's favorite designs and that it was occasionally issued separately. There is a story that just before his death he rallied and becoming free from pain asked that prints and paints be brought him. He had an order for a copy of the print and was at work upon it when he was stricken. Throwing aside the drawing, he exclaimed: "There, I have done all I can! It is the best I have ever finished. I hope Mr. Tatham will like it."

I have a superb design for the book *Urizen*, specially colored by Blake, of an old man with tears on his cheeks, squatting on the ground, to which he is fettered by ankles and wrists. Of this book seven copies only were known to Keynes. Gilchrist says that "*Urizen* is shapeless and unfathomable." I agree.

Milton, a Poem in 12 Books, is difficult to appraise. Its title-page is dated 1804, but, seemingly, it was not issued until 1808. Three copies are described by Keynes, one of them was acquired by Mr. Huntington at the Hoe Sale in 1911, for nine thousand dollars. Another copy is now in the New York Public Library, having been purchased by James Lenox in 1882 for two hundred and thirty pounds. A fourth, the only one known with fifty plates, is noted but undescribed by Keynes; it is in this exhibition. One would expect to find the magnificent verses which have been set to music, and usually called Blake's *Jerusalem*, in his book of that name, but no, they will be found immediately

following the title-page of *Milton*. The story goes that several musicians lunching together spoke of these verses, when the suggestion was made to Hubert Parry to set them to music. "I have frequently thought of doing so," was the reply, "something like this"—and on the back of a menu he sketched a few bars. It was agreed that they were magnificent; the composition was refined, completed and published. No royalty was exacted, and for fourpence the music is available. During the Great War the hymn was constantly heard in churches and at public gatherings, and fine records of "His Master's Voice" are obtainable. May I quote two verses?

Bring me my Bow of burning gold:
Bring me my Arrows of desire:
Bring me my Spear: O coulds unfold!
Bring me my Chariot of fire!

I will not cease from Mental Fight,
Nor shall my Sword sleep in my hand
Till we have built Jerusalem
In England's green & pleasant land.

Blake's books being practically unobtainable, it is inevitable that they should be known to the general public, if at all, by means of facsimiles or reproductions. Many of them are the work of one William Muir, an old gentleman whom I met in London in 1922. He told me that he had supported himself since 1884 by making his reproductions, and the method of making them was the method of Blake himself. Some of them are excellent, others are not, dependent somewhat upon the merit of the original as well as upon the skill of the copyist. Muir gave me a list of his reproductions; in no case were more than fifty made of any one book, and of *Urizen* fourteen only; he said that he did not expect to live long enough to complete his fifty of *Milton*, *Europe* or *America*, as he was then in his seventy-fifth year. I do not find reprints very satisfactory, the best that can be said is, they are better than nothing. There was, however, a reproduction of the *Songs*, both *Innocence* and *Experience*, made for Henry Young & Sons of Liverpool, which possesses, it seems to me, all the beauty of the original. Blake's method was employed by an artist named Hurd and the work was begun before the War; the idea was to reproduce one hundred copies, but it was found to be so arduous that in eight and a half years only fifty-one copies had been completed; the work was then abandoned. Those completed were bound in full niger morocco and sent to original subscribers, they receiving such a bargain as is not likely to occur again. I was fortunate

enough to pick up a copy at an auction for one hundred and twenty-five dollars, as I remember.

Interspersed with personal ventures Blake received commissions for engraving illustrations to other and less famous books than his own. In the last decade of the eighteenth century there was a publisher in London by the name of Johnson, of whom we know too little. He kept open house, as it were, for the radical literati of his time. Quite naturally he became acquainted with Mary Wollstonecraft and was subsequently the publisher of her *Original Stories From Real Life*, with six illustrations drawn and engraved by Blake. He had drawn ten sepia designs, but only six were used. Gilchrist's son once owned them but sold them to H. Buxton Forman, at whose sale the writer purchased them. It is interesting to see the drawings and the engravings side by side.

In the eighteenth century no gentleman's library was complete without a copy of Young's *Night Thoughts*, to give a lugubrious book its usual title. Blake, at the suggestion of one Edwards, a fashionable Bond Street publisher, illustrated this work and drew five hundred and thirty-seven designs. Such a job would have stifled the imagination of any man except Blake and it almost did for him. Securing a copy of the poem, he pasted each page in the centre of a large sheet of Whatman paper and proceeded to contrive and draw a border around it, a star indicating the passage which the artist sought to illustrate. The whole lot finally came into the possession of the late W. A. White. Only forty-three of these drawings were engraved and published in a large folio; they are of varying degrees of merit. Blake himself almost certainly colored several copies and Mrs. Blake no doubt colored quite a number, at least such copies are not now uncommon. Large books have a way of taking care of themselves.

The life of a rather unpopular and neglected artist and engraver does not afford much opportunity for the biographer. Blake was never idle; he worked incessantly, but his pictures, however interesting, were not always pleasing. He loved to draw and color snakes. "Take 'em away! take 'em away!" shouted the Royal George Third when shown some of Blake's drawings; he preferred to look at something pretty. Such praise as came to Blake was too frequently accompanied by: "He can conceive but he cannot execute." "But a damn good man to steal from," said Fuseli, a popular Swiss artist then resident in London. One unfailing patron he had in Thomas Butts. He thought Blake a great artist and backed his opinion by his purchases; for almost thirty years he bought and bought and bought. He did not commission work, but took what Blake brought him and paid what he asked. Without Butts the art world would be

the poorer: we might not have *Job*, Blake's masterpiece—we shall return to this.

About 1800 William Hayley, a kindly country gentleman of means, suggested that Blake come down into the country and occupy a small cottage at the seaside near him. Hayley, according to his friends, was as good as gold, but he would persist in writing poetry, very bad poetry it was, and it is indeed surprising how very bad poetry can be. At first the sweet little cottage, "grand" in its simplicity, made Blake really happy. He did not object to its dampness and forgot that rheumatism was almost certain to follow. But gradually such a life as he was obliged to live palled upon the artist, who had been accustomed to having his own way. Hayley conceived the idea of writing what he called animal ballads for Blake to illustrate. Foolish as were the ballads, Blake's illustrations were worse. A semi-nude negro shoots an arrow right through the head of a lion; a naked youth shoos a dog, Fido, from a cliff into the open mouth of an awaiting crocodile. The idea was soon abandoned. Then Hayley suggested portraits and miniatures. To relieve himself Blake began to compose sententious couplets: they are scattered throughout the Rossetti and Pickering Manuscripts. Here is one worthy of Benjamin Franklin:

A truth that's told with bad intent
Beats all the Lies you can invent.

Here is a cluster addressed to Hayley:

Thy Friendship oft has made my heart to ake:
Do be my Enemy for Friendship's sake.

When H(ayley) finds out what you cannot do,
That is the very thing he'll set you to.

I write the Rascal Thanks till he & I
With Thanks & Compliments are quite drawn dry.

It is plain to see that Hayley was getting on Blake's nerves. Then Blake had a quarrel with a soldier who accused him of sedition. He was tried and of course he was acquitted, but for a time the matter seemed serious. It is not surprising that Blake heard voices calling him to the bricks and mortar of London; he removed himself to South Moulton Street, Oxford Street, which he made his home for seventeen years. In 1808 appeared Blair's *Grave*, once a popular poem, now forgotten but for Blake's illustrations. The publisher, one Cromek, engaged a popular Italian engraver, Schiavonetti, to engrave the plates. The result was magnificent, but Blake was enraged, and quite naturally.

Once again I return to Blake's originality and tremendous imagination. Nature ceased to interest him and for contemporary poets he cared nothing. He thought that Wordsworth's worship—for it amounted to that—of Nature, as indicated in his early volumes, was a sort of blasphemy. Blake looked from Nature up to Nature's God, whom he did not hesitate to draw, not as the first Great Cause, least understood, as Milton has it, not as an abstraction, but as a bewhiskered old man in swirling clouds. God created man in his image and Blake returned the compliment.

In 1809 Blake gave a one-man show on the ground floor of his brother's house, 28 Broad Street, Soho. It was a sad failure but the *Descriptive Catalogue* of it is a desirable item. Gilchrist says he had seen three copies and heard of perhaps three more. Its price, which included admission to the show, was half-a-crown; something like five hundred dollars is the price today. In 1812 there was another show, also in Soho, this time of Blake's famous picture, "The Canterbury Pilgrims." The idea back of this famous picture, subsequently engraved, was Blake's. Stothard was told of it and he made a picture of the same subject, which was as popular as Blake's was the reverse: more need not be said. Stothard's picture was beautifully engraved by Schiavonetti. Blake engraved his own picture, which, as we have seen, Lamb admired; but it was not generally popular, and a fine quarrel ensued. Cromek, the publisher of the Stothard-Schiavonetti print, was the chief devil. Again Blake took refuge in verse:

A Petty, Sneaking Knave I knew—
O Mr. Cr(omek), how do ye do?

Here is another:

Cr(omek) loves artists as he loves his Meat.
He loves his Art, but 'tis the Art to Cheat!

The small 1812 pamphlet was intended as an advertisement of Blake's Canterbury plate; it has a tiny engraving of a section of the left hand end of his large plate of the Pilgrims; three copies only were known to Keynes when his Bibliography appeared, others have since been discovered. One was sold at auction in New York only a few weeks ago for three hundred and seventy-five dollars.

There remain to be considered Blake's *Illustrations of the Book of Job*, judged by many to be his most important work. They are indeed magnificent. The idea of this work had been germinating in Blake's mind for many years and preliminary sketches had been made. The perfected and completed set of twenty-one water-color drawings was sold to his oldest friend and patron,

Thomas Butts: it was his last important purchase. It subsequently became the property of the Earl of Crewe, and at the dispersal of his Blake collection was purchased by Pierpont Morgan in whose library it now is. Collectors are to be congratulated that Mr. Morgan's librarian, Miss Belle da Costa Greene, has seen fit to have it reproduced in all the beauty of its original coloring by Emery Walker of London. The text contributed to the Morgan facsimiles by Laurence Binyon and Geoffrey Keynes adds to the desirability of this item to the Blake collector. Indeed, no one today can write of or consider William Blake for an hour without reference to these two authorities.

But a second set of *Job* drawings was commissioned by John Linnell; this set was purchased in 1918 by Gabriel Wells of New York, who did not sell it for the simple reason that he did not ask a sufficiently high price. I called attention to this item in an essay on Blake published at the time; as a result Mr. Wells told me that if the set was not sold by a certain time he would break it up and I should have first choice should I wish to buy a single water-color. Fortunately for me, the set found no takers, and one of Blake's most important drawings, "The Morning Stars Sang Together," came into my possession. No sooner had the set been broken up by the sale of several pictures when a customer was found for all the remaining ones.

But this by no means tells the whole story. The *Job* series was engraved by Blake himself, and an admirable piece of work he made of it. The drawings do not have decorative borders which were added to the engravings, greatly enhancing their beauty. The idea of engraving *Job* originated with John Linnell, who made a generous contract with Blake, but, unluckily, neither Blake nor Linnell had the facilities necessary for the disposal of sets of proofs or plates in sufficient quantities to make the venture a profitable one.

Blake was growing old and seemed unable to keep his friendships in good repair, to use Dr. Johnson's phrase; newcomers there were but they lacked the enthusiasm of the old, and the sale of sets of *Job* were few and far between. In going over my Blake material I find that forty years ago I had some correspondence with William Linnell (named William after Blake) and bought my set of prints, not proofs, directly from him. In 1918 the Linnell family disposed of some of the Blake items they had. At that time the *Job* copper-plates were very generously given to the British Museum.

Blake was nearing the end; a more industrious man never lived. Someone told him that so-and-so was sick and could do no work. "Sickness never prevents me from working," said Blake; nor did it. In addition to his own books —books written, engraved and colored by him—he was constantly employed

in the illustration of books of others. And all his life he was painting pictures; luckily, for the most part, in water-color, in the use of which he knew no rival. William Michael Rossetti has published (Volume II of Gilchrist) a descriptive catalogue of Blake's paintings in color; two hundred and sixty-seven are more or less fully described. His uncolored list numbers one hundred and ninety-one, and there are certainly many more; these find temporary lodgment in the cabinets of discriminating collectors but inevitably gravitate towards public museums.

It is fortunate that Blake very largely relied on water-color for the perpetuation of his ideas. He occasionally employed other mediums with small success; for instance, carpenter's glue was used in mixing his colors, and, horror of horrors! he sometimes used a thin glue instead of varnish; perhaps he was too poor to buy varnish.

Was Blake insane? The question has frequently been asked and variously answered. Many of his contemporaries thought that he was mad, and did not hesitate to tell him so, but in these days of the psychiatrist there would appear to be as many varieties of insanity as there are, say, of bugs. I believe that Blake was, in essentials, as sane as any man of my acquaintance, but his imagination was so tremendous that he saw things the normal man could not see. He would say, "I see Milton sitting in that chair," or Socrates or Caesar. You, looking at that chair, would see nothing, nor would Blake see but, as Hamlet saw, with his mind's eye. Nor is Hamlet alone in seeing with his mind's eye: it is not suggested that Macbeth was insane, but owing to his vivid imagination he saw things not visible to those about him—a bloody dagger, and uninvited and unwelcome guests at his banquet. Macbeth knew that his imagination was playing tricks with him when he exclaimed, "Nothing is but what is not." And Blake wrote to his friend and patron Hayley: "I am really drunk with intellectual vision whenever I take a pencil or a graver into my hand."

"Did you ever see a fairy's funeral, madam?" he once said to a lady who happened to sit by him in company. "Never, sir," was the answer. "I have!" said Blake, "but not before last night. I was walking alone in my garden; there was great stillness among the branches and flowers, and more than common sweetness in the air; I heard a low and pleasant sound, and I knew not whence it came. At last I saw the broad leaf of a flower move, and underneath I saw a procession of creatures, of the size and color of green and grey grasshoppers, bearing a body laid out on a rose-leaf, which they buried with songs, and then disappeared. It was a fairy funeral!" This is not insanity. It is the stuff out of which "A Midsummer Night's Dream" is made. In the ordinary relations of

life he was normal; a good son, brother, husband, and friend. He kept his engagements and was a man of his word. That he was captious and at times quarrelsome, as artists, especially neglected artists, are apt to be, is admitted.

There were, indeed, two Blakes: one was the lyric poet of *Songs*, but as a poet he is only one of a long and glorious succession of singers. As a painter he stands out in the history of English art, without a forerunner, without a rival, and without a successor. He stopped at nothing; he did not hesitate to paint God, the Creator, Jehovah. He interested himself in such subjects as the soul entering the body at birth, or the soul leaving the body at the moment of dissolution. He had the magnificent power of Michelangelo and the delicate wistful beauty of the primitive Italian who takes his name from the angels.

Aside from his work, it may be said that Blake had no life. He rose early, worked until exhausted, and then read. He taught his wife to help him. Mrs. Blake pulled impressions from her husband's engraved plates and learned to color them; she sewed sheets into covers, sold them and collected the money. She asked more for them than Blake himself did. The last bit of engraving he did was a so-called Message Card for George Cumberland; for this tiny plate she asked and received three guineas.

In his old age Blake's poverty became extreme. He lived in a tiny apartment of two rooms in a house in a passage leading from the Strand down to the Thames. From the windows he could see the river with its muddy banks, and in the distance the Surrey hills. Everything he saw was beautiful; shortly before his death a lady called upon him with a lovely child: he looked at the little girl for a time without speaking, and then stroking her head and long ringlets, said: "May God make this world to you, my child, as beautiful as it has been to me." He died, as has been said, in August 1827, and was buried in the Bunhill Fields—literally Golgotha, a place of the skull. Artists whose names are now forgotten are buried in St. Paul's Cathedral, and poets now neglected lie in Westminster Abbey, but wherever Blake's dust may be, his name will ever be honored as one of the great geniuses of England.

I give you the end of a golden string,
Only wind it into a ball;
It will lead you in at Heaven's gate
Built in Jerusalem's wall.

Note of Acknowledgment

To the owners of works by Blake who have so generously lent their possessions to the exhibition goes the Museum's deepest gratitude. A list of their names follows this note of acknowledgment. It will be observed that no loans were invited from Europe, one object of the exhibition being to show what a great wealth of Blake material is now in America.

Especial acknowledgment must be made to Lessing J. Rosenwald, distinguished collector of the works of Blake, whose generosity and enthusiasm have made possible this exhibition, and to A. Edward Newton, author of the brilliant introduction. The catalogue in its entirety has been ably prepared by Miss Elizabeth Mongan, curator of the Lessing J. Rosenwald collection, and by Edwin Wolf 2nd. Their cooperation and advice, as well as that of Mrs. William Emerson, Miss Belle da Costa Greene, and A. S. W. Rosenbach, are highly valued. Many other persons have been of great help in the organization of the exhibition. To them also the Museum wishes to express its warmest thanks:

In California: Leslie E. Bliss, Mrs. Estelle Doheny, and Thomas Carr Howe Jr.

In Connecticut: Winslow Ames, Henry A. La Farge, Theodore Sizer, and Chauncey Brewster Tinker.

In Massachusetts: Miss Elaine Bevan, George H. Edgell, Edward W. Forbes, Miss Margaret E. Gilman, Philip Hofer, Miss Anna C. Hoyt, Miss Blanche Prichard McCrum, Keyes D. Metcalf, Miss Agnes Mongan, Miss Anne P. Peabody, Mrs. John Briggs Potter, Frederick B. Robinson, Henry Preston Rossiter, Paul J. Sachs, Francis Henry Taylor, and John S. Thacher.

In New York: C. D. Abbott, John I. H. Baur, Allan R. Brown, Martin Birnbaum, E. Byrne Hackett, John Davis Hatch, Milton B. Logan, Mrs. Audrey McMahon, George Macy, Laurance P. Roberts, Carl O. Schniewind, The Nonesuch Press, Miss Emma Va. Unger, Gordon Washburn, Harry B. Wehle, Miss Clara L. Weithas, and Herbert E. Winlock.

In Pennsylvania: Percy E. Lawler, Franklin H. Price, J. Leonard Sessler, and Miss Mabel Zahn.

In other states: Miss Elizabeth Baer, Alexander Dorner, John S. Newberry Jr., Daniel Catton Rich, A. H. Stubbs, and Frederick Allen Whiting Jr.

At the Philadelphia Museum of Art: Henri Marceau, Miss Gertrude Toomey, and Paul Vanderbilt.

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ANONYMOUS

Books

POETICAL SKETCHES

By W. B.

London: Printed in the Year MDCCLXXXIII (1783).

The *Poetical Sketches* probably were written between 1768 and 1777, and were, as the rather stereotyped preface tells us, "the production of untutored youth, commenced in his twelfth, and occasionally resumed by the author till his twentieth year." Introduced by Flaxman about 1781 to the literary and artistic circle of the noted blue-stocking, Mrs. Mathew, William Blake impressed the company with his poems, which, we are told, he sang to melodies of his own composition. "La, Mr. Blake," we can imagine the worthy Mrs. Mathew saying, "but we must preserve these for future generations." Blake was young, and Blake was flattered. The Reverend Mr. Mathew and Flaxman paid to have the poems printed, and the printed sheets were generously turned over to their author. In print the verses chastened him to the extent that he then considered them youthful indiscretions. Blake gave away only a very few copies to his friends; a few more, still in sheets, were found stored away after his death.

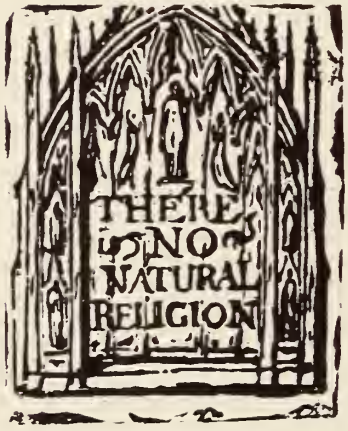
Blake probably was conscious of the obviously derivative character of the poems. Foreshadowing but faintly the original simplicity of the *Songs of Innocence* and the cosmic grandeur of the Prophetic Books, the *Poetical Sketches* show most clearly the poetical forces which influenced him in his formative stage. Blake was disgusted with the pomposity and restricting metrical rules of the already tarnished age of Pope. He turned back to Spenser, Shakespeare and other Elizabethans, and to the Cavalier poets, whose freedom of style and speech he found more to his taste. Milton too, with his superhuman themes and felicity of expression, was and remained one of Blake's favorite poets. We can also see traces of William Collins and Thomas Gray, and naturally, though unfortunately, the pseudo-medieval Ossian who struck a sympathetic chord in Blake's deep feeling for gothicism. Scorned by the admirers of Thompson, Blair, Hayley, and Young as unpoetical because of the emancipated character of the verse—Dr.

Johnson, the literary dictator of the age, had just relegated Milton and Gray to limbo—scorned by Blake himself as a product unworthy of an original mind, the *Poetical Sketches* were still "unknowing and unknown" a herald of the Romantic Revival of Wordsworth, Coleridge, Byron, Shelley and Keats.

1. George Cumberland's copy, with his signature on the title. Given by him to John Linnell. As a frontispiece there has been bound in Blake's woodcut on pewter, *The man sweeping the interpreter's parlour*, inscribed, but not by Blake as recorded by Russell, "The parable of the relapsed sinner & her 7 Devils." In the front, used as a bookplate, is Cumberland's card, also engraved by Blake.
   Keynes 26D. Lent by John J. Emery.
2. T. G. Arthur copy. Uncut.
   Keynes 26I. Lent by A. Edward Newton.
3. The only copy known in original sheets, unbound and uncut, as issued.
   Keynes 26 (this copy not recorded). Lent by Dr. A. S. W. Rosenbach.

THERE IS NO NATURAL RELIGION

The Author & Printer W. Blake (1788).



THERE IS NO NATURAL RELIGION
TITLE PAGE

THERE IS NO NATURAL RELIGION
THE ARGUMENT

Robert Blake, William's favorite brother and an artist in his own right, died in February, 1787. William, who had nursed him night and day, had at the moment of Robert's death an apocalyptic vision of the ascent of Robert's soul,

a vision which opened his perceptions to eternity. As Blake expressed it, "Every mortal loss is an immortal gain. The ruins of Time build mansions in Eternity." Shortly afterwards, in a vision or trance, occurred the first dream dictation of a series which continued throughout Blake's life. In it Robert unfolded to him the secret of "illuminated printing," the medium in which Blake then began to produce his books. He had considered the idea before. In an unfinished earlier manuscript, *An Island of the Moon*, the following fragmentary passage occurs," 'Then', said he, 'I would have all the writing Engraved instead of Printed, & at every other leaf a high finish'd print, all in three Volumes folio—& sell them a hundred pounds apiece. They would print off two thousand.' 'Then,' said she, 'whoever will not have them will be ignorant fools & will not deserve to live.' "

Sturt's *Book of Common Prayer* and Pine's *Horace* had established precedents in England for books entirely printed from engraved plates. The principle of Blake's method, printing from relief-etching or stereotyping, was his own innovation; that which was to form the white space was eaten or cut away, while that which remained formed the text and design. Blake drew on copper plates with an acid-resisting mixture, the exact composition of which is still unknown, bathed the plates in aqua fortis, touched up the highlights with a brush dipped in acid or with a graver, and then printed the plate in whatever color or combination of colors fitted his scheme. Often he or his wife illuminated the printed page, usually with water-colors or opaque pigments, sometimes adding gold.

The first book to be produced by this new method of etching, probably about 1788, for this is the date given in the colophon of *The Ghost of Abel* for "Blakes Original Stereotype," was the brief philosophical treatise, *There is No Natural Religion*. Blake wrote it in two series, one of ten plates, one of eleven. The treatise consists of fundamental philosophical precepts, set forth in logical sequence as revealed to him in his mystic visions. No existing copy contains all the plates of both series; indeed, all the known copies are a mixture. No copy of either the separate title-page or the third proposition of the second series appears to have survived. Artistically the book shows the defects of a new and unfamiliar medium, crudity and lack of freedom. Textually it enunciates Blake's belief in the mystic character of man and the illusionary character of matter, as opposed to the deification of nature and the denial of supernaturalism (hence the title, *There is No* Natural *Religion*) propounded by the Deists, among them his friends Tom Paine and William Godwin.

4. Eleven plates on 11 leaves, consisting of the frontispiece, argument and propositions one, two, three, four, five and six of the first series; propositions one and two and the conclusion of the second series. Printed in varying shades of brown and grey. The frontispiece painted with water-colors, the other plates with neutral wash. Watermark *Taylor*, executed about 1788–95. Formerly in the collection of the Earl of Crewe.

Keynes 32B. Lent by Mrs. William Emerson.

5. Eleven plates on 11 leaves, consisting of the frontispiece, title-page, argument and propositions one, two, three, five and six of the first series; propositions one and two and the conclusion of the second series. Printed in grey-black, except for the title which is in black and the fifth and ninth plates which are in green. The frontispiece painted with water-colors, the other plates touched up with neutral wash. Executed about 1788. Formerly in the possession of Frederick Locker.

Keynes 32C. Lent by Lessing J. Rosenwald.

6. Nine plates on 9 leaves, consisting of the frontispiece, title-page, and propositions two, three, four, five and six of the first series; proposition one and the conclusion of the second series. Title-page and frontispiece printed in black, the other plates in several colors. The frontispiece lightly painted with water-colors.

Keynes 32D. Lent by Mrs. Greely S. Curtis.

7. Nine plates on 9 leaves, consisting of the frontispiece, argument, and propositions one, four, five and six of the first series; propositions one and two and the conclusion of the second series. Printed in sepia. The first three plates slightly painted with water-colors, the rest merely shaded with grey wash. Executed about 1811.

Keynes 32E. Lent by A. Edward Newton.

8. Ten plates on 10 leaves, consisting of the frontispiece, argument, and propositions one, five and six (this last in duplicate) of the first series; propositions one and two and the conclusion (this last in duplicate) of the second series. Printed in various shades of brown. The first three plates touched up with water-color, the rest with neutral wash. Watermark *(I)811*.

Keynes 32H. Lent by Mrs. Landon K. Thorne.

9. Eight plates on 8 leaves, consisting of the frontispiece, argument, and propositions one, five and six of the first series; propositions one and two and the conclusion of the second series. Printed in sepia. The first three plates slightly painted with water-colors, the rest shaded with wash. Executed about 1811. Bound in an extra-illustrated copy of Gilchrist's *Life*.

Keynes 32 (this copy not recorded). Lent by Allan R. Brown.

THE ROSSETTI MANUSCRIPT
(1788-1820)

Probably the most cherished single object which remains of all Blake's prodigious labors is the note-book rather misleadingly called the *Rossetti Manuscript.* The title is derived from the fact that Dante Gabriel Rossetti purchased the book in 1847 from William Palmer, a brother of Blake's disciple, Samuel, for the now seemingly preposterous sum of ten shillings. The Nonesuch Press made a facsimile reproduction of the note-book in November, 1935.

Into this commonplace book for over a period of thirty years, Blake poured his ideas on art, first drafts of poems, epigrams on his contemporaries, memoranda, and a profusion of slight summary sketches most of which were later to re-appear more completely articulated as illustrations for his books.

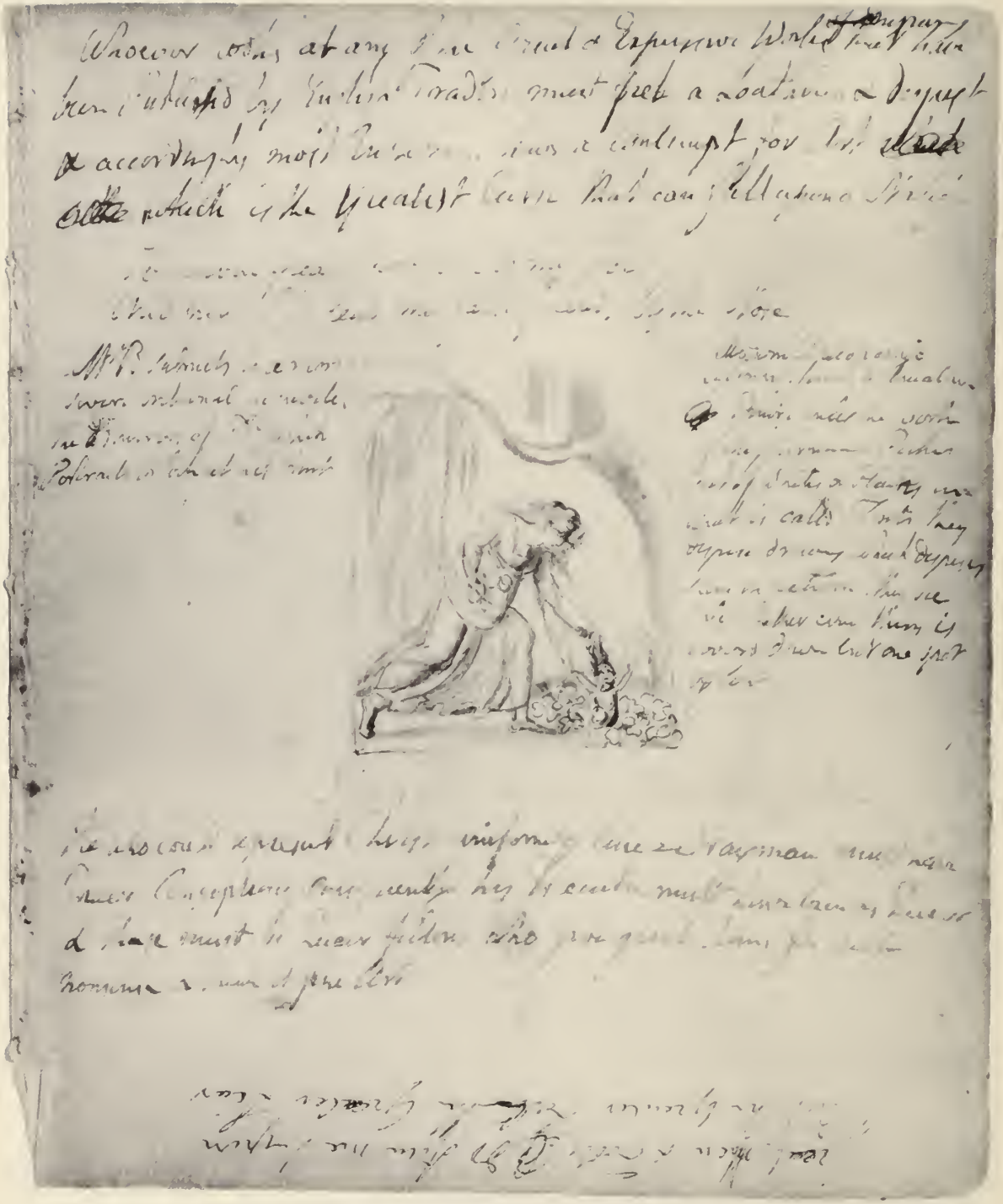
Like all artist's sketch books, the manuscript has a fascination for posterity since it records, in a frank way that finished designs never can, the full play of Blake's imagination. Most of the sketches are very lightly drawn in pencil. At times they are so fugitive that it is almost impossible to decipher them. Yet, certainly much of the pleasure to be had from turning the pages of the note-book lies in recognizing the conception of an idea jotted down with a minimum of lines. Almost all the illustrations for *The Gates of Paradise* appear in a very primary form, as do a number for the *Visions of the Daughters of Albion*, *The Marriage of Heaven and Hell*, *America*, and *Europe.*

It is well known that Blake, at one time, had a collection of engravings by old masters which necessity forced him to sell to Colnaghi in 1821. It seems significant that although quotations from Spenser, Milton and Shakespeare appear in the note-book, not one of the drawings stems from a print. Apparently Blake's hand and mind were occupied with his own inventions. Although he admired the technique of the older masters, he never felt inclined to copy a figure from them into the note-book.

Two dates are written in the note-book, 1793 and 1800. Keynes and Sampson using these two dates as focal points have succeeded in grouping the scattered manuscript notes into three general divisions. To the first period 1793–1800 are ascribed poems and fragments. Included in this section are drafts for the *Songs of Experience.* After his visit to Felpham, Blake again turned to the note-book and wrote in it a number of sharp epigrams, the most famous satirizing Hayley and Cromek. The final period, which extends to about 1820,

THE ROSSETTI MANUSCRIPT
PENCIL SKETCH OF "THE TRINITY"

THE ROSSETTI MANUSCRIPT
PENCIL SKETCH OF "ADAM AND EVE"



THE ROSSETTI MANUSCRIPT
WASH DRAWING OF "I FOUND HIM BENEATH A TREE"

contains the important prose passages—the *Public Address*, *Draft for a Prospectus of Chaucer's Canterbury Pilgrims* and the *Vision of the Last Judgment*—in which Blake spoke his mind clearly and forcefully on art and philosophy, and also his great messianic poem, *The Everlasting Gospel.*

10. Autograph manuscript written by Blake on 58 leaves. Paginated consecutively 1–116. The sketches are in pencil, india ink and sepia. No watermark. On the verso of the fly-leaf is a pencil note made by D. G. Rossetti which reads, "I purchased this original MS. of Palmer, an attendant in the Antique Gallery at the British Museum, on the 30th April, 1847. Palmer knew Blake personally, and it was from the artist's wife that he had the present MS. which he sold me for 10s. Among the sketches there are one or two profiles of Blake himself. D.G.C.R."

    Keynes 5. Lent by Mrs. William Emerson.

11. "A fairy leapt upon my knee." Autograph manuscript written by Blake on a scrap of paper on the verso of which is a sketch of Hercules throttling the serpents. It consists of sixteen lines of verse, similar in theme and manner to "The Fairy" in the Rossetti MS. from which it was probably torn by Dante Gabriel Rossetti whose brother William gave it to Dr. Leonard Hill in return for professional services.

    Keynes 4. Lent by Lessing J. Rosenwald.

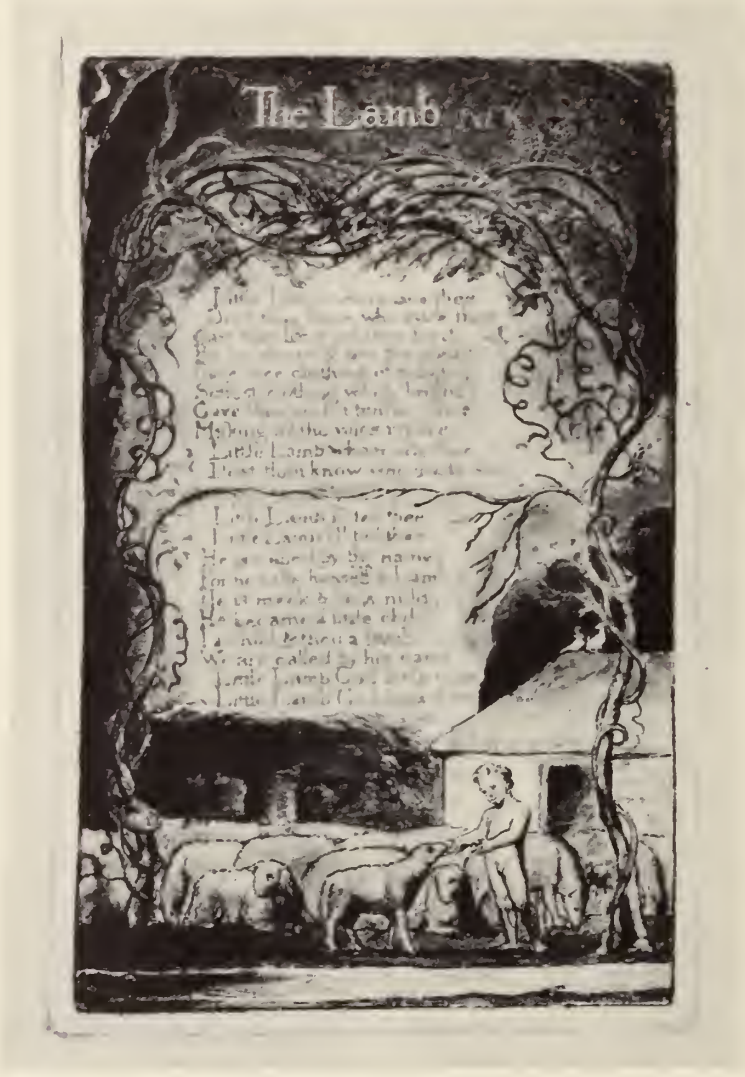
12. The Everlasting Gospel. Autograph manuscript written by Blake in pen and pencil on four pages of paper watermarked *1818*. It consists of 56 lines of verse and 16 lines of prose, and is supplementary to "The Everlasting Gospel" in the Rossetti Manuscript. Probably written about 1818–20.

    Keynes 11. Lent by A. S. W. Rosenbach.

SONGS OF INNOCENCE
1789
The Author & Printer W. Blake

Mr. Damon, one of the greatest modern students of Blake, has called the *Songs of Innocence* "unquestionably one of the most perfectly beautiful books of the world." The world has certainly received it with more appreciation than any other of Blake's works. The poems, especially *The Piper*, *The Lamb*, *A Cradle Song*, *The Divine Image*, *Night*, and *On Another's Sorrow*, are read, known, and recited where Blake's more dramatic, more mystic poems have never penetrated, where Blake's art has never been seen. Some of the poems had been written in the manuscript satire, *An Island of the Moon*, where, in the mouths of dilettantes representing the circle of Mrs. Mathew, the poems accentuated the affectation

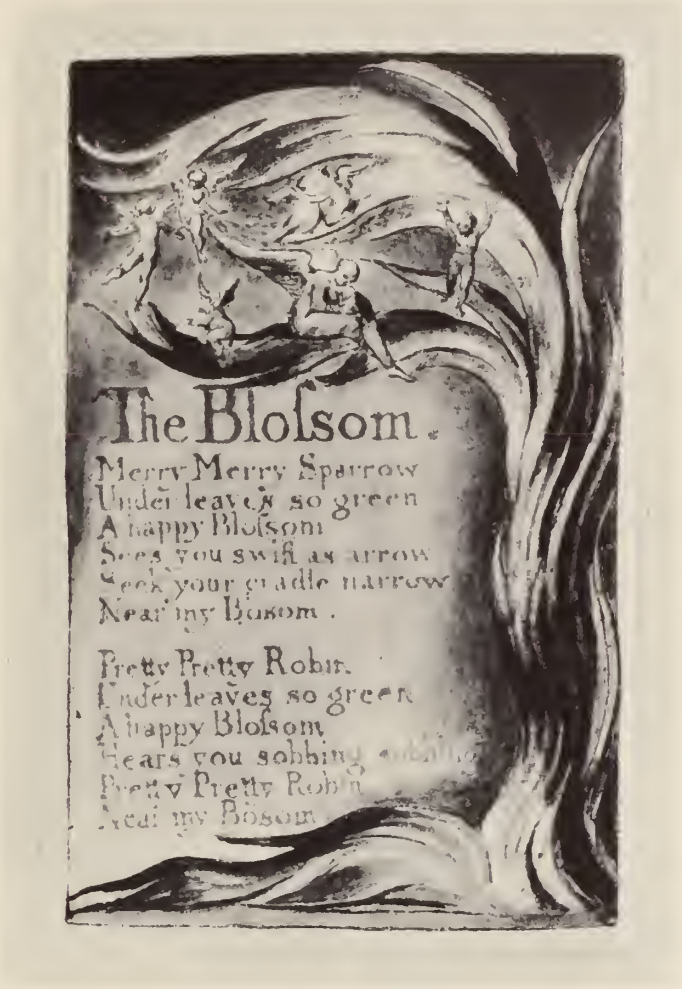
and vacuity of the coterie. Blake realized that the setting was unworthy of the exquisite verse, and under the impetus of his life's assumed purpose he began to explain to men the whys and wherefores of eternity and mortality. The *Songs*



SONGS OF INNOCENCE
THE LAMB

of Innocence give voice to the author's delight in the state of innocence, the first phase of human development, crystallized by his conviction of Robert Blake's regeneration in death. They are happy lyrics, children's songs, written by one who understood true innocence intuitively, "Mercy, Pity, Peace, and Love,"

one who could set his mood in words. Unlike his later works, these poems can be understood and appreciated regardless of the symbolism, which here merely adds overtones to songs intrinsically beautiful.



SONGS OF INNOCENCE
BLOSSOM

We can trace the artistic composition of the pages back to Blake's youth. Day after day he had drawn careful sketches of the imposing, intricate Gothic monuments in Westminster Abbey for his master, Basire. The fretwork and tracery of the sculptured tombs, and the more analogous marginal decoration of medieval manuscripts, show the same imagination and freedom of form and design as the

decorative borders of the *Songs of Innocence*. The same flash of genius which wrote *The Divine Image* brought forth the billowy, peaceful, flame-like tree with the twining ivy tendrils, so characteristic of medieval illumination. As Mr. Binyon writes, "The verse seems spontaneously to flower into design and decoration." In this book we find figures drawn in poses which appear again and again through Blake's work. Like the mystic names of his own mythology the forms represent moods and states of forces human and divine. Never academical, the elongated legs and distorted attitudes express grace and motion as do the paintings of El Greco, who by the same purposeful lack of proportion achieves equally powerful results. "No Man of Sense can think that an Imitation of the Objects of Nature is The Art of Painting," wrote Blake explaining his lack of anatomical precision. The lovely water-color tints, and in some cases heavier pigments, varying in every copy, make the *Songs of Innocence*, indeed, one of the most perfectly beautiful books of the world.

The volume, originally issued with thirty-one plates, is Blake's first successful experiment with "illuminated printing." Some of the later copies may be considered complete with twenty-eight plates, for the three plates of *The Little Girl Lost* and *The Little Girl Found* were some time after 1794 transferred to the *Songs of Experience*.

13. Thirty-one plates on 17 leaves, complete. Printed in golden-brown. Painted in water-colors, clear fresh tints, blue, green, yellow and lavender predominating. A very fresh, uncut copy in the original blue paper wrappers. Watermark *Whatman*, no date, but probably one of the earliest copies, issued about 1790.
Keynes 34A. Lent by Mrs. William Emerson.

14. Thirty-one plates on 17 leaves, a perfect copy. Printed in sepia. Painted with water-colors, yellow, blue-green, and dark violet predominating. Watermark *Whatman*, about 1793–94. A lovely copy, stated to have been done for Samuel Rogers, the poet.
Keynes 34D. Lent by Wellesley College Library.

15. Thirty-one plates on 17 leaves, complete. Printed in brown. Painted lightly and simply with water-color, various tones of green predominating and a number of single figures intentionally left uncolored. All but the first three plates are printed on both sides. An early copy with the plates afterwards transferred to the *Songs of Experience*. A signature, "R. H. Clarke," appears twice on fly-leaves; perhaps this refers to Robert Hayley Clarke, son of James Stanier Clarke, a friend of Hayley.
Keynes 34E. Lent by Lessing J. Rosenwald.

16. Twenty-seven plates on 15 leaves, lacking *The Ecchoing Green*, *Nurse's Song*, and *Holy Thursday*, four plates in all. Printed in light brown and some pages in yellow.

Painted with water-colors, pink, green, and yellow predominating. Watermark *E & P*, undated, but about 1794. With Amy Lowell's bookplate.

Keynes 34G. Lent by Harvard College Library.

17. Twenty-eight plates on 16 leaves, lacking only the three plates, *The Little Girl Lost* and *The Little Girl Found*. Printed in varying shades of brown. Some of the text strengthened in red and green ink. Rather sweetly painted with light water-colors, chiefly in dull green, blue and brown. Probably colored and issued about 1800.

Keynes 34K. Lent by Carl H. Pforzheimer.

18. Twenty-six plates on 26 leaves, lacking the three plates, *The Little Girl Lost* and *The Little Girl Found*, and the second parts of *The Little Black Boy* and *A Cradle Song*. Printed in orange. Some of the designs and text outlined in ink. Very lightly painted with water-colors, a delicate, pale blue tint predominating. Watermarks *Edmeads & Pine 1802* and *J Wh(atman)*. In the front is the inscription, "the gift of Mr. Malkin—1805." Malkin was the author of *A Father's Memoirs of his Child* in which appeared a biographical sketch of Blake, and for which Blake drew a frontispiece design, so Malkin probably bought this copy directly from the author in 1805.

Keynes 34O. Lent anonymously.

19. Twenty-eight plates on 28 leaves, lacking only *The Little Girl Lost* and *The Little Girl Found*. Printed in golden-brown. The designs and some of the text heightened in ink, and very beautifully painted with water-colors. Foliated by Blake 1–28. Watermarks *J Whatman 1804* and *Edmeads & Pine 1802*.

Keynes 34P. Lent by Mrs. Adrian Van Sinderen.

20. Twenty-seven plates on 27 leaves, lacking *The Little Girl Lost* and *The Little Girl Found* and *The Voice of the Ancient Bard*. Printed in brown. Lightly painted with water-colors. Paginated by Blake. Probably issued between 1795 and 1808. Recently discovered in Cornwall, presumably the copy originally belonging to Blake's Cornish patron, John Hawkins; from the Estelle Doheny collection.

Lent by His Excellency the Most Reverend John J. Cantwell, D.D., Archbishop of Los Angeles.

Keynes 34 (this copy not recorded).

21. Twenty-six plates on 26 leaves, lacking *The Little Girl Lost* and *The Little Girl Found* and *The Ecchoing Green*, five plates in all. Printed in brown and green. Painted with very pretty light water-colors, some of the text and designs strengthened in ink. Paginated by Blake 1–4, 7–28. Watermark *Buttanshaw 180(2)*. A copy of the *Songs of Experience*, formerly in the possession of Mr. Alexander Macmillan, is also watermarked *Buttanshaw 1802*. Originally from the library of Arthur Champernowne (1767–1819).

Keynes 34 (this copy not recorded). Lent by T. E. Hanley.

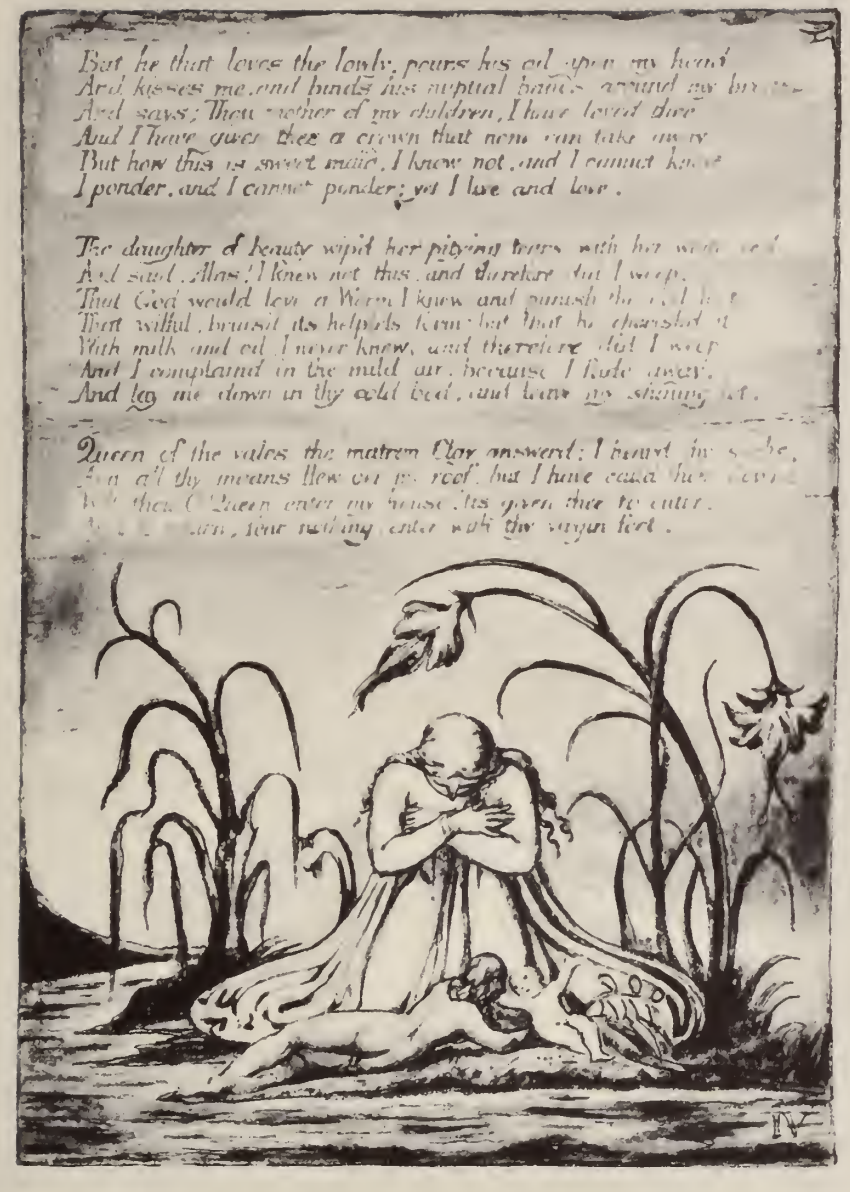
THE BOOK OF THEL

The Author & Printer Will[m] Blake.

1789

"The other evening, taking a walk, I came to a meadow, and at the further corner of it I saw a fold of lambs. Coming nearer the ground blushed with flowers, and the wattled cote and its woolly tenants were of an exquisite pastoral beauty. But I looked again, and it was not living flock, but beautiful sculpture." A lady hearing Blake's story, and thinking her children might be amused to see the pretty bits of stonework, asked eagerly, "I beg your pardon, Mr. Blake, but may I ask where you saw this?" "Here, madam," answered Blake, touching his forehead. Of such stuff as this *The Book of Thel* is made. It is the first act in the drama of man as interpreted by Blake, influenced greatly by the Greek idea of pre-existence. Thel represents an unborn spirit, or paradoxically the spirit before it had died and come down to earth, where it must live in death until freed by the grave to eternal life. Birth is the death of the soul, death its heavenly regeneration. Thel is worried by the wherefore of life, and she seeks information and advice from the Lily of the Valley, the Cloud, the Worm, and the Clod of Clay. These, representing idealistic infancy, youth, adolescence and motherhood, tell her that life is ephemeral and unimportant, but that annihilation through the "willing sacrifice of self" is the gateway to eternity. The Clod invites her to visit the world; she goes, but, seeing the sorrows of earthly life and horrified by the misery of physical limitations, rushes back to the innocent joy of eternity.

In this work Blake had confidence that he could reach his fellowmen and explain to them the all-important truth, so his wording is comparatively free from labyrinthine symbolism, and his designs actually illustrate the text. The lovely figure of Thel makes her timid pilgrimage through the pages; we see her questioning the Lily, observing the Worm, and weeping before the Clod. These designs, together with the last, "Three Children Guiding a Serpent"—innocence guiding passion—which was repeated in *America*, have a freshness and grace which Blake later sacrificed for impressiveness and power. Of the eight plates which make up the volume six have designs, which are delicately painted with water-colors in most of the known copies. At least one copy bears a striking resemblance to certain of Blake's great water-colors, such as "The Assumption of Our Lady," "Queen Katherine's Dream," and the series of illustrations for *Paradise Lost*. *The Book of Thel* belongs to the same period as the *Songs of Innocence*, and radiates the same warm glow. It may be termed the only fairy-tale among



THE BOOK OF THEL
THEL, THE WORM, AND THE CLOD

the Prophetic Books. When Blake found he was singing to ears deafened by lack of poetic insight he changed his tune and wrote epics.

22. Eight plates on 8 leaves, complete. Printed in light yellow-brown. Painted with water-colors in which an unusual oxide green is often combined with an almost mustard yellow. Pale green, blue and yellow tones predominate. This was George Cumberland's copy, and was later in the Beckford Library.
Keynes 35A. Lent by Mrs. John Briggs Potter.

23. Eight plates on 8 leaves, complete. Printed in golden-brown. Painted with very delicate light water-colors.
Keynes 35B. Lent by Philip Hofer.

24. Eight plates on 8 leaves, complete. Painted with water-colors. Thel very faintly touched with grey wash and flesh tones makes a charming white figure against a background of light colors.
Keynes 35F. Lent by Lessing J. Rosenwald.

25. Eight plates on 8 leaves, complete. Printed in green. Painted with delicate water-colors, yellow, green and raspberry predominating. On the last page two lines have been erased and small decorations painted in their place, as in the Bodleian Library copy. Bound with *Visions of the Daughters of Albion*. With Amy Lowell's bookplate.
Keynes 35H. Lent by Harvard College Library.

26. Seven plates on 7 leaves, lacking *Thel's Motto*. Printed in brown. Painted rather carefully with water-colors, blue and bright pink being the predominant shades. Probably an early copy, issued about 1790–94. Originally in the possession of the artist, Thomas Stothard, Blake's early friend and later bitter rival. It was seen by Gilchrist who notices that it "bears evidence of familiar use on his part, in broken edges, and the marks of a painter's oily fingers." Blake accused Stothard of stealing his designs.
Keynes 35K. Lent by A. Edward Newton.

27. Eight plates on 8 leaves, a perfect copy, the largest known. Printed in golden-brown. Painted with water-colors. The figure of Thel is colored bright yellow throughout, and various shades of blue predominate in the backgrounds. Watermark *I Taylor 1794*. The Beaconsfield copy, purchased from Blake by Isaac Disraeli.
Keynes 35L. Lent by Lessing J. Rosenwald.

28. Eight plates on 8 leaves, a perfect copy. Printed in red-brown. The designs in some instances outlined in ink, and all brilliantly painted with water-colors. The bright yellow tones used in this copy make it one of the most striking of all copies of *Thel*. It resembles in quality the later copies of *The Songs of Innocence and of Experience*. Each plate within a framing line, and numbered by Blake. Watermark *Ruse &*

Turners 1815. The book may have been printed shortly after 1815, but the coloring would seem to have been added some years later. Keynes mistakenly says that the last two lines but two of the text have been erased, as in the Bodleian and Harvard copies.

Keynes 35M. Lent by John J. Emery.

29. Eight plates on 8 leaves, a perfect copy. Printed in red-brown. The designs very carefully outlined in ink and exquisitely painted with water-colors; and with water-colors painted over the text as well. There are slight touches of gold on the first five plates. The colors used are rather pale blues, reds, and yellows, resembling in tone and character Blake's separate water-colors of that period. Numbered by Blake 1–8. Watermark *Ruse & Turners 1815*, when it was issued. Bound with *Milton*.
Keynes 35 (this copy not recorded). Lent anonymously.

30. Five plates on 5 leaves, lacking *Thel's Motto*, and the fourth and sixth plates of text. Printed in black. Uncolored. Watermark *J Whatman*. Proofs pulled at some uncertain date.

Keynes 35 (this copy not recorded). Lent by The Pierpont Morgan Library.

FOR CHILDREN—THE GATES OF PARADISE

1793

Published by W Blake N^{o} 13 Hercules Buildings Lambeth
and J. Johnson S^{t} Pauls Church Yard.

"The function of the poet or artist is to communicate the immaculate primary concept. He cannot attempt to explain his intuition, but by means of the appropriate, penetrating, and poignant symbol he arouses a corresponding intuition in others," Julian Levy tells us in his exposition of surrealism. Not in appearance but in purpose, *The Gates of Paradise* more closely approximates surrealism, than any other work of Blake. The series is the epitome of Blake's philosophy, his conception of man's progress from the eternity before birth to the eternity after death. The first period is that of innocence; the soul descended from eternity still preserves the essence of its original state, the complete faith and spiritual beauty inherent in children. The next stage is that of experience, the realization of the injustices and tyrannies of the world; it is equivalent in biblical history to the tasting of the apple of the Knowledge of Good and Evil by Adam and Eve. Revolution next stirs the soul, and then despair and depression. The final phase is a return to the eternal state of innocence through the grave, a state symbolized by the crucifixion of Jesus. Published at Lambeth

during his most fertile period, *The Gates of Paradise* represents Blake's attempt to sum up in hieroglyphs his motivating philosophy. The plates have precedents in the emblem books of the 16th and 17th centuries, in which allegorical illustrations were corollated with aphorisms, explained by extraneous suggestion rather than pictorial delineation. Approached without preconception, looked at as a child would look at them—and for child-like perception Blake intended them—the plates do echo moods. Again quoting from Julian Levy, "The surrealist object precedes definition, appears suddenly, alive and replete with suggestion

FOR CHILDREN—
THE GATES OF PARADISE
"I FOUND HIM BENEATH A TREE"

FOR CHILDREN—
THE GATES OF PARADISE
FIRE

for those who are predisposed to understand, as the solution of a complex problem suddenly reveals itself to those who have been concerned with that problem." Take for example the infinite longing of *I want! I want!*, the futility of *Help! Help!*, the senseless destruction of *Aged Ignorance*, the despair of the imprisoned family of Ugolino, the joyful revelation of *Fear & Hope are—Vision*, the impatience of the traveller rushing to his eternal home, and the placidity of the old man entering the grave. Many modern surrealists, with more sophistication and more polished technique, have tried to evoke similar moods with much less success. Blake's success in the transformation of an idea into a picture sprang from his innate mysticism, his ever-present powers of

imagination which are best, though not definitively, summed up in lines included in a letter to his patron Butts,

For double the vision my Eyes do see,
And a double vision is always with me.
With my inward Eye, 'tis an old Man grey,
With my outward, a Thistle across my way.

In *The Gates of Paradise* Blake's inward vision saw the whole epic of man, his hand drew plates symbolical of the vision.

31. Eighteen plates on 18 leaves, a perfect copy, the only known example of the first issue. This copy is described by Binyon as "in a proof state before the date and imprint on the title and the publisher's imprint on the plates were added." However there are many other variations, which have never been described, between this unique example of the first state and the three known copies of the second state. In the frontispiece there are seven rings on the baby chrysalis, not eight; shading has not been added along its upper edge, nor has a little crescent-shaped line beneath its chin. The flying figure on the title-page is more lightly engraved, and the line which appears below *Paradise* and above the imprint in the second state is here below the erased imprint. In plate 1 shading has not been added above the woman's left ankle. In plate 4 additional cross-hatching has not been added on the clouds to the left of the figure. In plate 6 the shading on the left thigh of the cherub continues around to the top; in the later state this is partly erased and re-engraved. In plate 7 the gap in the clouds above the boy's cap is open. In plate 8 several lines appear on the right shoulder of the old man, later removed; but additional lines have not been added on his right wrist, right thigh, and the lower part of both legs. In plate 9 there are fewer rungs in the ladder. In plate 12 the shading on the legs of Ugolino and his two sons has not been added. In plate 13 there is an *or* not an & in the title, and the extensive cross-hatching in the background has not been added. Many other less noticeable variations occur, too numerous to be listed here. It was suggested by the former owner, Col. Moss, that the erased imprint on the title-page originally read, "Published by J. Newbery," but this cannot be supported by any external evidence. Formerly in the Hanrott and Beckford collections.
Keynes 52A. Lent by Lessing J. Rosenwald.

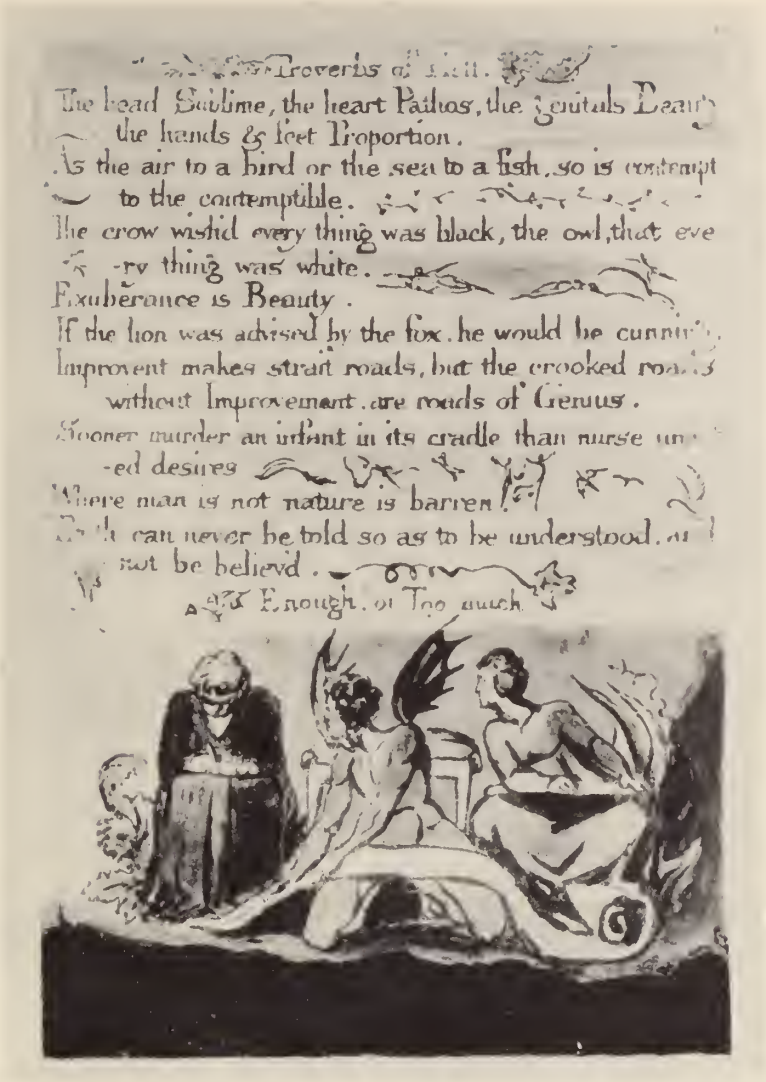
32. Eighteen plates on 18 leaves, a perfect copy of the second issue, one of only three copies known. With the imprint on the title reading, *Published by W Blake No 13 Hercules Buildings Lambeth and J. Johnson St. Pauls Church Yard*, and Blake's imprint added on the rest of the plates, as well as the changes in the plates themselves characteristic of this issue. Formerly in the library of William Beckford.
Keynes 52C. Lent by A. Edward Newton.

33. Twenty-one plates on 21 leaves, a perfect copy of the second issue, with the title-page and the two plates of *The Keys of the Gates* from *For the Sexes: The Gates of Paradise* added. Originally in the possession of Frederick Tatham.
Keynes 52D. Lent by Lessing J. Rosenwald.

THE MARRIAGE OF HEAVEN AND HELL
[1790-93]

When we look into a kaleidoscope we see a brilliant pattern; we give the cylinder a turn, the colors flash before our eye and another pattern appears. Again and again we can see forms shift, disappear, come back in different shapes. Blake's curious little book of twenty-four plates, *The Marriage of Heaven and Hell*, with the added *Song of Liberty*, is an artistic and metaphysical kaleidoscope. The designs, printed in color and boldly overpainted with water-colors and opaque pigment, are among the most sensational and lurid ever executed by Blake. Here appear some of his most important symbols—flames, a chained youth, the male body with the female soul, the serpent Leviathan, and the sea—symbols into which he poured the fury of his genius. The pages are colored in such a manner as to make them completed paintings, no longer mere illustrated text. If the words of the book are the accounts and reflections of dreams, or experiences in a visionary state, the pictures are dream-paintings, sketches made on various excursions into a world above and beyond the life of ordinary men.

Books have been written in attempts to analyze the meaning of *The Marriage of Heaven and Hell*. No simple explanation can possibly succeed in clarifying the mass of ideas, apparently jotted down by one so immersed in the world of the imagination that he forgot that less inspired men would find unintelligible the symbols he saw. Blake believed that Good and Evil, God and Satan, Heaven and Hell, Right and Wrong were mere verbal figureheads, all part of man and created by him. Good, God, Heaven and Right were the masks of reason, the limiting forces of materialism, synonymous with restraint; opposed to them were Evil, Satan, Hell and Wrong, the expressions of unbounded, unrestrained energy, imaginative genius, poetic inspiration. Through the history of the universe reason, jealous of energy, has tried to restrain it. God, the reasoning element of the spirit, was raised by priests, unimaginative and bourgeois, afraid of what they could not understand, to oppose Satan. Satan was the flame-like part of man (hence the flames of Hell), the inspiration of all the greatest spirits of the



THE MARRIAGE OF HEAVEN AND HELL
PROVERBS OF HELL

world, including Jesus and the author, Milton, who made Satan the real hero of *Paradise Lost*. As Blake writes it, the thought sounds heretical in the extreme; he has been condemned as a devil-worshipper. However he was more sincerely religious than his critics, for they are confused by his terminology and can see neither that Hell can be wished for nor that Evil is desirable. He wished to re-establish religion based on faith, not reason. He wished to consummate the end of the universe by establishing a world of the imagination where the divine

would cease to be separated from man, but would be one and the same as man. The dreams or visions, fantastic as they are, cannot be dismissed as word-extravaganzas. Few can understand them, but Blake was only writing for those few.

Though generally dated 1790 the volume was probably a scrap-book of ideas accumulated over a period of years. Two sketches for designs appear in the Rossetti MS. The *Memorable Fancies* in the text were influenced by the *Memorable Relations* of Swedenborg, to whose faith Blake subscribed in 1789, but they reject the Swedenborgian principles, a change of heart which must have taken place at least a few years later. The tone of the work, if we can rely upon the parallel of Blake's development with his theory of the development of man, points to the late phase of the period of experience which began in Blake after the composition of the *Songs of Experience* and while he was writing *The Gates of Paradise* and *The Daughters of Albion; America* and *Europe* are its culmination. *A Song of Liberty*, which appears at the end, was certainly written after 1789, for it contains much of the matter of *America*, compressed and cast into numbered verses in biblical style. The earliest watermark appearing in any copy of the combined book is 1794. Perhaps 1793 is a closer date for its completion. Gilchrist, who was shocked by the avowed demonolatry of the contents, was still so impressed by the designs, "the ever-fluctuating color, . . . the living light and bursts of flame," that he compromised with his outraged morality and called it "the most curious and significant, while it is certainly the most daring in conception and gorgeous in illustration of all Blake's works."

34. Twenty-seven plates on 15 leaves, a perfect copy. Printed in golden brown. Lightly and very charmingly painted with water-colors. Formerly in the possession of George Cumberland and William Beckford.
Keynes 36A. Lent by Mrs. Bancel La Farge.

35. Twenty-seven plates on 27 leaves, complete. Printed in brown. Title-page and several illustrations painted in a heavy dramatic impasto, other smaller illustrations and small figures in the text painted with water-colors. On plate 20, *Opposition is True Friendship* can just be discerned. Watermark *E & P*, no date, but probably 1794.
Keynes 36B. Lent by Mrs. William Emerson.

36. Twenty-seven plates on 27 leaves, a perfect copy. Printed in shades of grey and olive-green. Boldly and beautifully painted with opaque pigment and some water-color. Some portions of the designs were printed in colors from mill-board by the process fully described by Binyon. However, neither Keynes nor Binyon remarks upon the use of this method of color-printing in reference to any copy of this book. The title-page so colored is a fine plate, as are plates 3, 4, 5, 11, 20, 21, and 24. Plate 2

painted with water-colors alone resembles the *Songs of Innocence* both in composition and coloring. Below plate 20 the word *Opposition* is barely visible. The colors are rich and rather sombre, dark red flames issuing from darker brown grounds being typical of the tonal quality, which is in many cases brightened by the addition of vivid blue water-color. It is most interesting to note that below the design of plate 3 Blake has added in blue the date *1790*, probably the date of the composition of the text. This copy was colored and issued about 1794–95 at which time Blake is known to have been using his unique method of color-printing. Originally made by Blake for his patron Thomas Butts, later in the collection of the Earl of Crewe.
Keynes 36C. Lent by A. Edward Newton.

37. Twenty-seven plates on 27 leaves, a complete copy, the largest known. Printed in various shades of green, a few of the designs with black shading. Painted with water-colors and some opaque pigment, very brightly and rather dashingly added. The coloring is not as elaborate as in some of the later copies; however, the title-page, the Argument, and plates 20, 21, and 24 are outstanding, and may rank with some of Blake's best work. This is the only copy known in which two pyramids appear in the background to the design on plate 21. Watermark *I Taylor*, about 1794. The Beaconsfield copy, bought from Blake by Isaac Disraeli.
Keynes 36E. Lent by Lessing J. Rosenwald.

38. Twenty-seven plates on 15 leaves, a perfect copy. Printed in green. The pages beautifully painted with water-colors in Blake's simplest and most charming style. The title-page and the fourth plate of the *Proverbs of Hell* best characterize the clarity and delicacy of the illumination. The inscription beneath the serpent on plate 20, *Opposition is True Friendship*, is here distinguishable. Watermark *J Whatman*, without a date, but probably one of the earliest copies issued, about 1793–95.
Keynes 36F. Lent by The Pierpont Morgan Library.

39. Twenty-seven plates on 27 leaves, complete. Printed in golden brown. Painted with water-color washes in which grey, blue, yellow and pink predominate. Foliated by Blake 1–27. The legend below the design on plate 20 can be read. Watermark, *Ruse & Turners 1815*. Formerly in the possession of Amy Lowell.
Keynes 36G. Lent by Harvard College Library.

SONGS OF INNOCENCE AND OF EXPERIENCE

Shewing the Two Contrary States of the Human Soul,
The Author & Printer W Blake
1789–1794

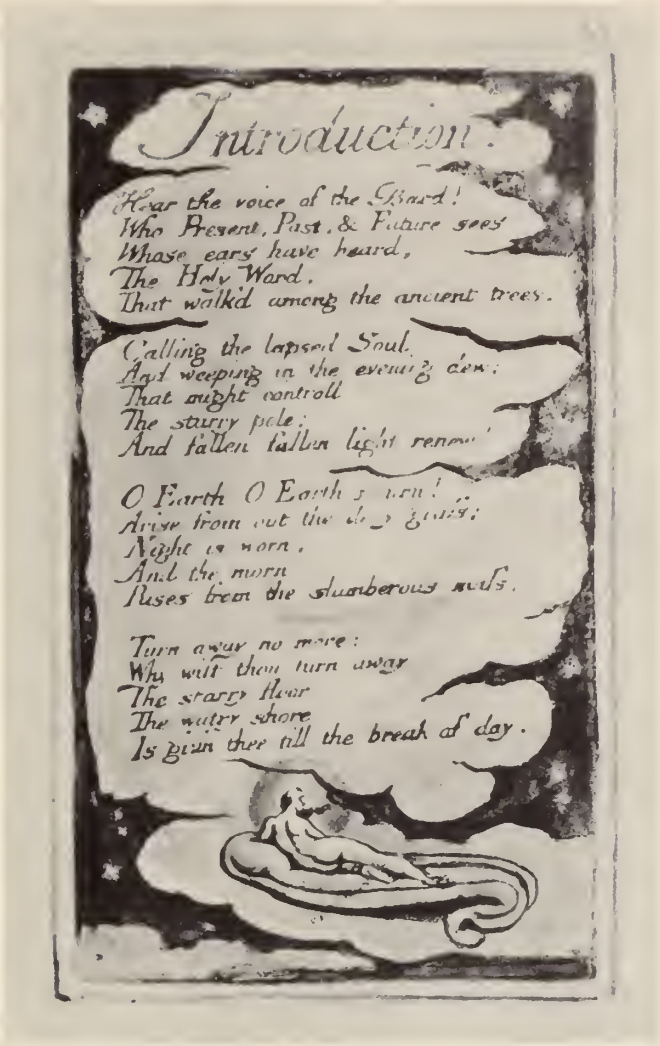
Songs of Innocence, in Illuminated Printing.
Octavo, with 25 designs, price 5s.
Songs of Experience, in Illuminated Printing.
Octavo, with 25 designs, price 5s.

These entries appeared in Blake's engraved advertisement issued from Lambeth on October 10, 1793. Blake had by then finished nineteen plates of the *Songs of Experience*, which with the thirty-one plates of the *Songs of Innocence* made up the full number of designs advertised. No example exists with fifty plates evenly divided between *Innocence* and *Experience*, nor have any copies of the separate twenty-five plate issues come to light.

The *Songs of Experience* represent in Blake's philosophy the second phase of the cycle of man's development. Following the period of innocence, the unalloyed joy at the discovery of beauty, truth and love, comes the period of experience, of mature disappointment, the realization of physical limitation and of a man-made morality. Not only are there lambs, but there are tigers. Infants laugh and sing, and cry and sulk too. The lovely roses have thorns on their stems and cankers at their hearts. For each joy there is an equal and opposite sorrow. The designs follow the pattern already set for the *Songs of Innocence*, but the figures appear depressed with worry and woe, hunched and bent. The title-page of the *Songs of Experience* shows a son and daughter mourning at the bier of their parents; corpses appear in several of the designs; and below the text of *The Human Abstract*, an old man, probably the figure of the later developed Urizen, struggles in the net of religion. Even the mood of the coloring changes. Earlier copies are lightly tinted, as were the separate copies of the *Songs of Innocence*, but gradually hardness creeps in, tones become more definite, until finally the peaceful harmonies of light shades turn into dashing, vivid strokes of color.

It has been said that the *Songs of Innocence* were written shortly after Blake's marriage, when he was sure of the perfection of his love, when he was anxiously awaiting its fulfillment, the birth of a child. He projected his soul into that of the child and sang with a child's voice. When it was apparent that he would have no children, and, as some suggest, that Catherine Blake was not his ideal mate, he turned bitter and his lofty ideals became clouded with doubt. The innocence of the child gives way before the disillusioning experience of the adult.

There are wide variations in the make-up of individual copies of the two books combined. *The Little Girl Lost* and *The Little Girl Found*, three plates, were early transferred from the *Songs of Innocence* to the *Songs of Experience*, later *The School Boy* and *The Voice of the Ancient Bard* followed them. Since copies of the volume were made up on demand Blake's momentary fancy governed the arrangement and the coloring. Blake printed, painted and arranged some of the recorded copies; his wife completed others; and a few were struck off by a



THE SONGS OF EXPERIENCE
INTRODUCTION

third person after Blake's death. The earliest copy extant contains fifty plates. Three copies issued later in 1794 contain four more plates, a general title-page, the poems, *A Little Boy Lost* and *A Little Girl Lost*, and a design without text, called by Mr. Russell a "Subject resembling the Ecstasy of St. Mary Magdalene," by Mr. Binyon "The Regenerate Soul." Blake soon cancelled this last plate and included in its place the poem, *To Tirzah*, composed and written in the mystic manner of the later Prophetic Books. In its final form the *Songs of Innocence and of Experience* contained fifty-four plates.

40. Fifty-four plates on 30 leaves, a perfect copy, with the cancelled plate, *The Regenerate Soul*, known in but two other copies of the book, instead of the plate *To Tirzah* which was substituted in later copies for it. Printed in shades of brown and yellow, except for plate 47, *Human Abstract*, which is in green. Painted with water-colors, light in tone, with opaque pigments, and occasionally with a combination of both. A number of the figures have been outlined in india ink. Watermarks, *E & P*, *I. Taylor*, and *Whatman*, without dates, but probably about 1794, one of the two or three earliest copies known.

Keynes 38B. Lent by Lessing J. Rosenwald.

41. Fifty-four plates on 30 leaves, a perfect copy, one of three known with the cancelled plate, *The Regenerate Soul*, instead of the later plate, *To Tirzah*. Printed in varying shades of brown. Lightly tinted with water-colors; the blues and yellows are especially bright. The coloring is applied within and in conformance to the designs, not over and obscuring the printed lines as in later copies. No watermark appears in the text, but the end-papers of the contemporary binding are watermarked *1796*. This is one of the very early copies of the combined book, and was probably issued about 1794–95.

Keynes 38C. Lent by A. Edward Newton.

42. Fifty-four plates on 54 leaves, a perfect copy. The *Songs of Experience* have been misbound before the *Songs of Innocence;* the former printed in dark brown, the latter in grey. Very lightly tinted with water-colors the printed text and designs appearing with unusual clarity. Blake must have been experimenting with ink in the printing of the *Songs of Innocence*, for the impressions have a most curious mottled appearance, as if a great deal of oil had been used in compounding the ink. The general title unnumbered, the remaining plates numbered by Blake in two series 1–25 and 1–28. Watermark *J Whatman 1808*.

Keynes 38J. Lent by John J. Emery.

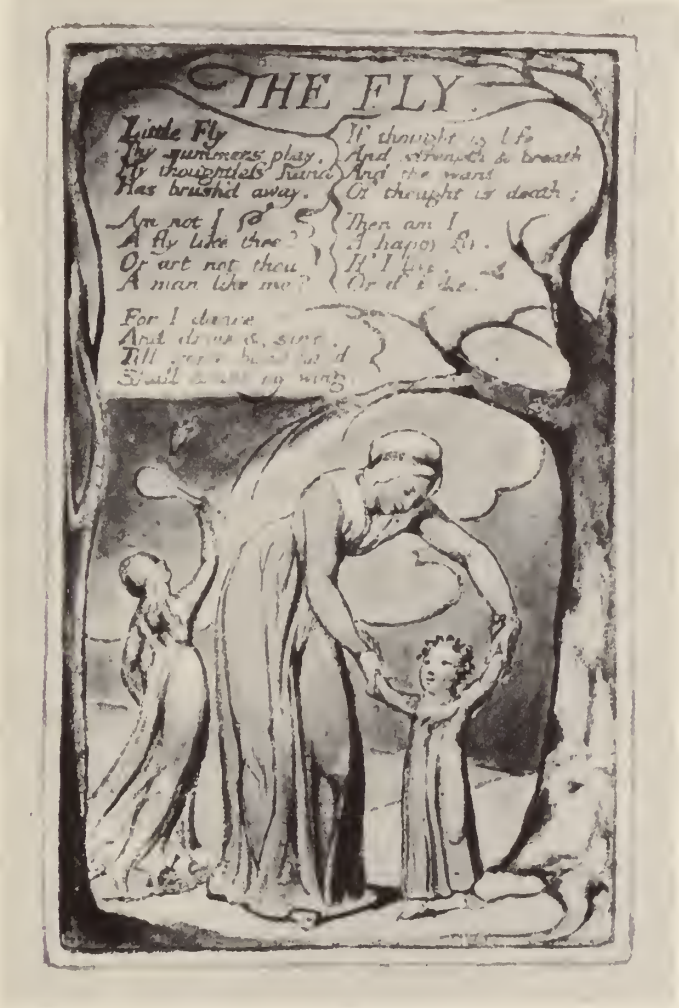
43. Fifty-four plates on 54 leaves, a perfect copy. Printed in red-brown. Elaborately and brilliantly painted with water-colors and opaque pigments, and heightened with gold and silver. The coloring is exceptionally bright and strong, making this one of the great copies of the book. Foliated by Blake 1–54. Watermark *Ruse & Turners 1815*. This copy belonged to Richard Edwards, the publisher, and later to William Beckford.

Keynes 38O. Lent by Mrs. Hugh D. Marshall.

44. Fifty-four plates on 54 leaves, a perfect copy. Printed in varying shades of orange. Many of the designs outlined in ink. The plates are magnificently colored, each in an individual and suitable manner, with elaborate water-colors and gold. It is as fine a copy as Blake executed in his later, more sumptuous style; Gilchrist calls it one of the best copies he had seen. Numbered by Blake 1–54. Watermark *J Whatman 1825*. Printed and colored by Blake for his friend Thomas Griffiths Wainewright, the

fine-art critic, artist, companion of poets and artists, and future poisoner. Bought in 1842 by John Linnell, and given by him to his son.
Keynes 38P. Lent by Mrs. Philip S. Collins.

45. Fifty-four plates on 54 leaves, a perfect copy. Printed in varying shades of orange. Some of the designs and text are outlined in ink, and a few of the poems are entirely painted over with gold. Very highly illuminated with water-colors, carefully and brilliantly applied. There is much deep blue in the backgrounds. *The Shepherd*, *The Ecchoing Green*, *The Lamb*, *The Blossom*, *Night*, and the frontispiece to the *Songs of Experience* are outstandingly fine. The color is brighter in the *Songs of Innocence* than in the *Songs of Experience*. Numbered by Blake in red 1–54. Watermark *J Whatman*



THE SONGS OF EXPERIENCE
THE FLY

182(5), when it was issued for Crabb Robinson who has noted on a fly-leaf, "This copy I received from Blake himself—And coloured by his own hand which I present with great pleasure to Edwin W. Field. March 11th 1863."

Keynes 38S. Lent anonymously.

46. Fifty-four plates on 54 leaves, a perfect copy. The largest copy known with the full complement of 54 leaves, and the only copy known with a wide wash border added around each plate by Blake. Printed in orange-brown. Brilliantly painted with water-colors, in very bright but yet restrained and simple tints. Several of the plates are reminiscent of Blake's latest colored copies, but the tones are not so flamboyant and no gold has been used. The later half of the *Songs of Experience*, usually more heavily painted, is here equally as delicate and lovely as the rest of the book. A good deal of grey-blue and yellow appears in the designs, almost all of which are outlined in ink. Numbered by Blake 1–54. Watermark *J Whatman 1818*. Executed by Blake for his patron Thomas Butts, later in the collections of the Earl of Crewe and Sir Algernon Methuen.

Keynes 38U. Lent by Mrs. Landon K. Thorne.

47. Twenty-seven plates on 27 leaves, the *Songs of Experience* only, with the general title and *The Voice of the Ancient Bard*, but lacking *The School Boy*, the only known separate copy. Printed in red-brown. Brightly painted with water-colors, some outlines strengthened with ink. Foliated by Blake 1–27. Issued about 1805–15. Originally made for John Flaxman, who had bought one of the early copies of the *Songs of Innocence.*

Keynes 38V Lent by Mrs. Roger S. Warner.

48. Fifty-four plates on 54 leaves, a perfect copy. *The School Boy* and *The Voice of the Ancient Bard* are bound among the *Songs of Innocence* as in the copies thought by Keynes to have been issued between 1795 and 1807. Printed in olive-brown. Carefully painted with water-colors, grey, blue and brown tones predominating. Probably an early copy issued before 1800, and bound contemporaneously in two volumes.

Keynes 38 (this copy not recorded). Lent by Mrs. William Emerson.

49. Fifty-four plates on 54 leaves, a perfect copy. Printed in dark brown. Very lightly and brightly painted with water-colors, chiefly in blue, rose and yellow, blue predominating. The colors have been carefully filled in, the two frontispieces being the most finished plates in the volume. Numbered by Blake 1–54. Although there is no watermark the quality of the coloring would indicate that the book was issued by Blake sometime between 1805 and 1815; it is further noteworthy that the plate *The Voice of the Ancient Bard* is included among the *Songs of Innocence* and *The School Boy* among the *Songs of Experience*, an arrangement typical of this period.

Keynes 38 (this copy not recorded). Lent by Moncure Biddle.

50. Fifty-four plates on 54 leaves, inlaid to large octavo. Printed in red. Painted brightly with water-colors. Bound in two volumes and numbered in red 1–27 and 1–27. Watermark *J Whatman*, posthumous copy.

Keynes 38 (this copy not recorded). Lent by Miss Caroline Newton.

51. Fifty-four plates on 54 leaves. Printed in pale red-brown. Uncolored. Watermark *J Whatman 1831*. The initials H. B. stamped on the cover probably refer to Hannah Boddington, sister of the Comtesse de Montebello whose bookplate is inside the cover. This is a posthumous copy issued about 1835.

Keynes 38b. Lent by Philip Hofer.

52. Plate of "The Regeneration of Man" only. Printed in sepia. Apparently the only known separate issue of this plate, included in only three copies of the *Songs of Innocence and of Experience*, and then apparently suppressed by Blake. Issued in 1794.

Keynes 38 (this copy mentioned in a footnote to the text).

Lent by A. Edward Newton.

53. Manuscript Index to the *Songs of Innocence and of Experience* in the autograph of William Blake. Two pages, written in ink. At the top of the first sheet appear the words "The order in which the Songs of Innocence & of Experience ought to be paged and placed." Then follows a numbered list of the 54 plates. Apparently Blake followed the arrangement of this index in one copy only, that which formerly belonged to Thomas Butts. All other copies show variations in arrangement. The index was originally bound in with a manuscript copy of Cunningham's *Life of Blake*. Later it came into the possession of William Muir, who in 1885 published a facsimile of it at the end of his edition of *The Marriage of Heaven and Hell*.

Keynes 38 (this manuscript mentioned in a footnote).

Lent by Lessing J. Rosenwald.

VISIONS OF THE DAUGHTERS OF ALBION

The Eye sees more than the Heart knows
Printed by Will[m] Blake: 1793

The *Visions of the Daughters of Albion*, the sequel to *The Book of Thel* and Blake's last book written in the mood of experience, sets forth his resentment at the miserable estate to which love had been forced. Blake's concept of love was a blending of its physical and spiritual qualities, transcending the joys of either components and forming one of the perfections of eternity. He thought that only through such a love could man complete the cycle of his development.

VISIONS OF THE DAUGHTERS OF ALBION
THEOTORMON, OOTHOON, AND BROMION

But this implied free love too, for all men could not be so fortunate as he, and, their first mates proving incompatible, they should be at liberty to try again. Indeed, marriage as a religious or legal tie was objectionable. The union of the sexes should be based on sexuality, a pure ecstatic phenomenon, and emotion.

In the *Daughters of Albion* Thel, now come down to earth and renamed Oothoon,

plucks the flower of the gratification of desire and is then violated by Bromion, the rational, although her true love is Theotormon, the emotional. The dictates of the rational but prejudiced deity Urizen, human morality, and the human jealousy of Theotormon condemn her to a permanent unhappy marriage. The verse is chiefly the plaint of Oothoon against this unnatural life. It is really the voice of Blake crying in the wilderness. He was not seeking an excuse for lubricity, but he saw the consummation of ideal love prevented by custom and law, and he was saddened by it. "Enough or Too much," and "You never know what is enough unless you know what is more than enough," he wrote in his *Proverbs of Hell.* In other words, contrary to the rational moralists, whereas excess of lust may show how far sexuality is desirable, chastity never can. Oothoon bewails the intolerance of reason, and looks forward to a happier age when the distinctions of sex shall no longer be matters for shame, but instruments through which eternal joy may be found.

The book was issued from Lambeth in 1793 in eleven plates of "illuminated printing." All the copies were colored, and the designs act as foils for the text. The frontispiece, showing the three main figures of the poem, Oothoon, Bromion, and Theotormon, all miserable, all weighed down with unhappiness, is one of Blake's most significant plates. It is a sad, dramatic study, executed in his grand manner, and usually colored in sad, cold blues and greens—a more vivid and compelling argument against the restrictions of man-made ethics than the more involved text. Another design shows the personification of oppressed womanhood, the Daughters of Albion, bemoaning the fate of Oothoon, and they, who "hear her woes, & eccho back her sighs," form the background of, and give their name to, the book.

54. Eleven plates on 11 leaves, a perfect copy, with duplicate impressions of the first three plates tipped in on two leaves. The largest copy known. Printed in orange-brown, the duplicate leaves printed in green. Clouds appear in the design above and to the left of *Visions* on the title; these clouds do not appear in later copies which we have noted, and hence must have been removed by Blake in subsequent issues. In the same manner in the design of the last plate a large cloud appears above to the right and below the floating figure. In subsequent impressions this has been removed leaving only faint traces above and below the figure's left arm. Magnificently and sumptuously painted with opaque pigment and some water-color. The designs were apparently color-printed from mill-board as monotypes and bear signs of the reticulation resulting from that process. The designs for some of the other Prophetic Books were printed in this manner, but this may be the only copy of the *Visions* so executed. The colors are very dark and heavily applied, but lend to the designs a feeling of prophetic fury which light water-colors

fail to do. In the frontispiece especially the highlights and curious flesh tones have given added vitality to the figures. The three duplicate plates are painted with water-colors, and show by comparison the strength of Blake's use of opaque pigment. Watermark *J Whatman 1794*, probably issued in that or the following year, one of the earliest copies made by Blake. Executed for Isaac Disraeli.

Keynes 39A. Lent by Mrs. Landon K. Thorne.

55. Eleven plates on 6 leaves, a perfect copy. Printed in green. Painted with bright water-colors, chiefly purple and blue. Possibly Sir William Tite's copy, later in the collection of Thomas Gaisford.

Keynes 39F. Lent by Mrs. Adrian Van Sinderen.

56. Eleven plates on 6 leaves, a perfect copy. Printed in green. Painted with light, splashy water-colors, the frontispiece being the plate most artistically executed. Probably not one of the earliest copies, but issued about 1805–10.

Keynes 39G. Lent by Lessing J. Rosenwald.

57. Eleven plates on 6 leaves, complete. Printed in olive-brown. Foliated in ink with plate *i* at the end. Painted with water-colors, the tones rich and dramatic. Some opaque pigment used. No watermark. With Amy Lowell's bookplate. Bound with *Thel.*

Keynes 39I. Lent by Harvard College Library.

58. Eleven plates on 6 leaves, a perfect copy. Printed in green. Painted with water-colors, violet, blue and yellow prevailing. No watermark. This copy came from the library of the Earl of Crewe.

Keynes 39K. Lent by Philip Hofer.

59. Six plates on 6 leaves, consisting of the title-page, frontispiece, argument and three plates, the designs only. Printed in dark brown. Uncolored. Early proofs probably pulled off about 1794. The title-page has the cloud in the upper left-hand corner which is noted in the Disraeli copy. These plates were said to have been made by Blake for the children of Dr. Thomas Chevalier, his attending physician, and were pasted by them in a scrap-book.

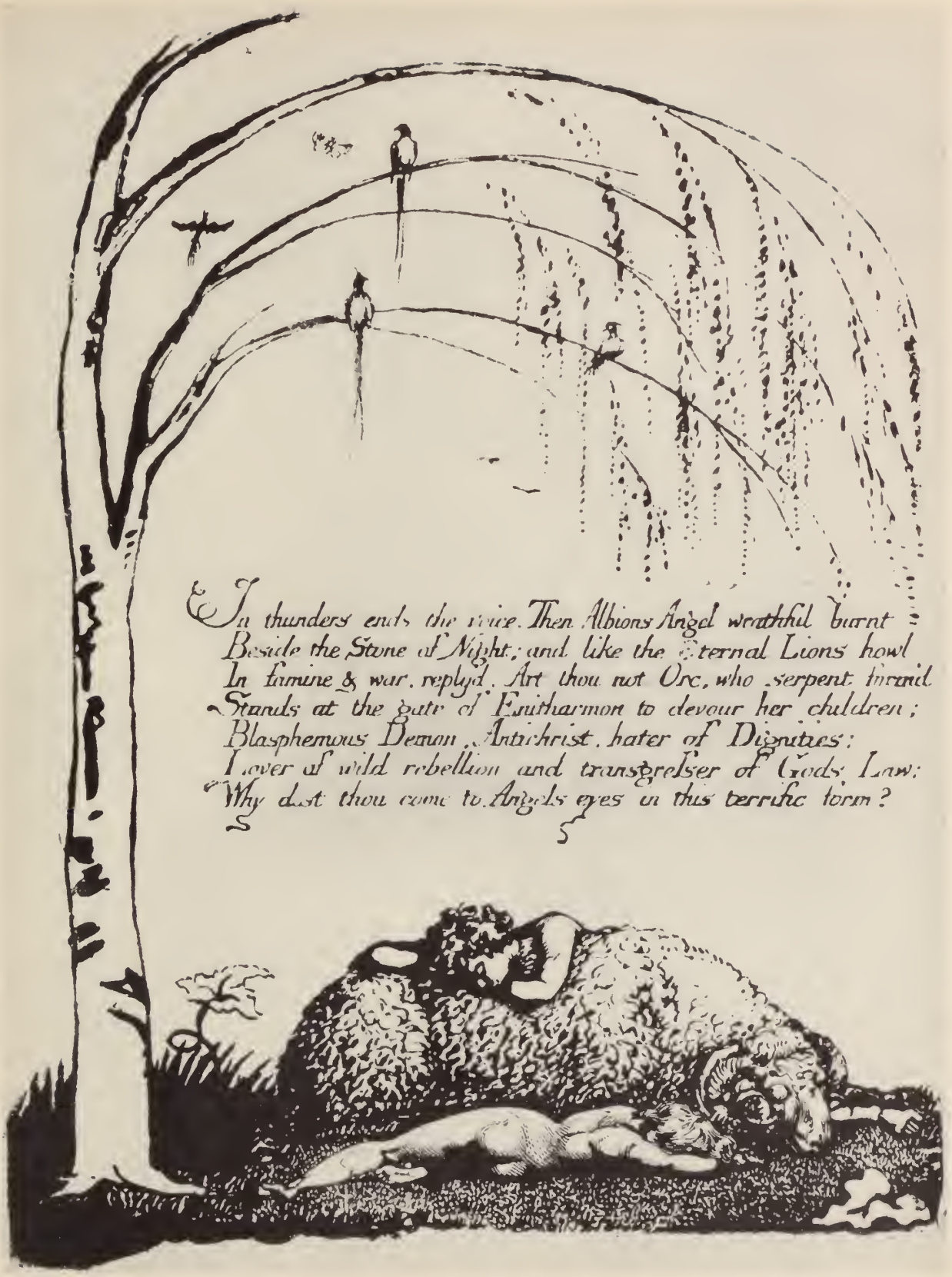
Keynes 39Q. Lent by Lessing J. Rosenwald.

AMERICA

A Prophecy

Lambeth Printed by William Blake in the year 1793.

To Blake, as to Tom Paine and other liberals of the 18th century, the American Revolution appeared as the dawn of the millennium. The freedom of universal mankind seemed imminent. Blake, fitting history to his pattern, took the



AMERICA
HAR AND HEVA PILLOWED ON A RAM

story of the American Revolution, incidentally disregarding the details, and endued it with mystical significance. "He regarded the whole of history, not as a process of events in time, but as the perpetual reenactment of a truth which every man might find written for himself in the conditions of his individual life," remarks Basil de Selincourt. The third phase of Blake's mythology was revolution, and in his mind the revolt of the American Colonies became the quintessence of all revolution. The hero of *America* is Orc, mankind in revolt; the villain is the Guardian Prince of Albion, or oppression, aided by the repressive forces of Urizen, the God of Dogma. Washington, Franklin, Paine and Warren, Gates, Hancock and Green are introduced; the Thirteen Original States are given life; and Orc arises to lead them against tyrannical Albion. As in a play the historical backdrop changes, until finally all semblance of a terrestrial background disappears, and we find Orc in infinite space fighting the battle of freedom against the spirit troops of the Prince of Albion. The battle is furious; thrust back by the flames of Orc, the plagues hurled upon America recoil and work their destruction on Albion. The triumphant fires of revolt spread over the world consuming all material things, all dogma, all restraint, leaving only absolute spiritual eternity, the alpha and omega of the universe.

When Blake was greatly moved, when his visions had tremendous vigor, his designs became freer and more imaginative. The designs for *America* are as full of poetic genius as the text; they are the live steam of Blake's furious fire. But they do not illustrate the text. Blake devised a second parable of revolt with the same moral; the designs form a series showing the passage of man through the state of experience into the state of revolt, but without reference to the American Revolution. The eternals Orc, Urizen, Beulah, Los, Enitharmon, Har, Heva, Oothoon, and Rahab, the flames of Revolution, the dragon of War, Death's door, the sea of Time and Space, the vulture of Remorse, the tree of Religion, all appear in the designs. None of the Prophetic Books except *Jerusalem* displays such startling contrasts, such breadth of vision.

The frontispiece, showing a brooding winged figure blocking a breach in the wall—perhaps Urizen preventing the joys of the imagination from entering the world—sets the foreboding theme. Then Orc appears and his fiery presence fills succeeding pages with energy. The promise of a new day is revealed in the idyllic plate of a young boy and girl sleeping pillowed on a ram underneath a lovely tree. Many of the subjects had been used before; the figure of an old man on crutches before the door of a tomb had appeared in *The Gates of Par-*

adise, and will appear again in Blair's *Grave;* the drowning man is markedly like the plate of the same subject in *The Gates of Paradise;* and the children riding on the back of the serpent occurred on the last plate of *The Book of Thel.*

America was printed in a variety of colors, though the most usual ones were green or blue. Some copies were printed without added water-colors, some were merely touched up with sepia or grey washes, and others were strikingly and brilliantly illuminated, even heightened with gold. In these plates appears for the first time a new development of Blake's technique, "woodcutting" on metal. Lines cut into the copper with a graver or acid are printed white, and outline forms in white appear on black grounds. The use of this technique allows Blake a freedom which becomes apparent in the sweeping figures and effective composition of the plates. The text of the poem needs much commentary; the designs need no commentary; they are sufficient unto themselves.

60. Eighteen plates on 18 leaves, a perfect copy. Printed in dark sepia. Uncolored, except for some grey wash on the title-page. The third plate is in the early state before the addition of the word *Preludium*. Watermark *J Whatman 1794*. On the recto of the frontispiece is the inscription, possibly in Tatham's handwriting, "From the author to C. H. Tatham Oct. 7, 1799." This was Charles H. Tatham, the architect, and father of Frederick Tatham, Blake's literary executor. Later in the possession of Thomas Gaisford.

Keynes 40A — Lent by Mrs. Landon K. Thorne.

61. Nineteen leaves on 19 plates, a perfect copy, including the fourth plate, beginning, *Silent as despairing love*, in two states, one as described by Keynes and Binyon, and an earlier state hitherto undescribed and unpublished with the roots of the tree in the design continued farther down on the plate and four lines of verse added below the design, reading:

The stern Bard ceas'd. asham'd of his own song: enrag'd he swung
His harp aloft sounding. then dash'd its shining frame against
A ruin'd pillar in glittering fragments: silent he turn'd away,
And wander'd down the vales of Kent in sick and drear lamentings.

These lines have appeared in no edition of Blake's works. The third plate is in the early state before the addition of the word *Preludium*. Printed in brown. Painted in water-colors and opaque pigments, the water-colors being especially clear and brilliant and expressing the feeling of unrest recounted in the poem. The fifth plate, in which the design shows the outbreak of the flames of revolution, is remarkably fine. Numbered by Blake 1–18. Watermark *J Whatman 1794*.

Keynes 40B. — Lent by The Pierpont Morgan Library.

62. Eighteen plates on 10 leaves, a complete copy. Printed in dull green. Uncolored, except for some grey wash on the title-page. Executed about 1794.
Keynes 40D. Lent by Lessing J. Rosenwald.

63. Eighteen plates on 10 leaves, complete. Printed in blue and green. Uncolored. No watermark.
Keynes 40G. Lent by Philip Hofer.

64. Eighteen plates on 10 leaves, a perfect copy. Printed in green and brown. Painted brightly with water-colors in a rather spectacular style, with much blue, purple and yellow. The page headed *A Prophecy* and that beginning *Thus wept the Angel voice* are noteworthy; the gradations of color from orange to purple are rich and majestic. *Preludium* appears on the first page of the text. Uncut and loose in the original wrappers, the largest copy known. Formerly the frontispiece was lacking from this copy, but recently it was discovered and added to it. This volume was supposed, on the strength of an inscription on the frontispiece, to have been presented by Blake to Benjamin West. There is no such inscription. Watermark *E & P*, about 1794.
Keynes 40I. Lent by Chauncey B. Tinker.

65. Eighteen plates on 18 leaves, a complete copy, with the first issue of the fourth plate, containing the four lines beginning, *The stern Bard ceas'd*. The only other copy of this plate in its first state so far recorded is that in the Morgan Library copy of *America*. Printed in black, sometimes fading to grey. Painted posthumously with bright water-colors and, on one plate, heightened with gold. Bound in at the end are three black wash drawings slightly tinted with water-colors after the designs of the title-page and the next to last plate. Watermark *T Stains 1813*, in which year it was probably issued.
Keynes 40M. Lent by A. Edward Newton.

66. Frontispiece only. Printed in blue. Some light brown water-color washes used in the sky, on the ground and on parts of the winged figure, touches of blue on the wings, and yellow on the hair.
Keynes 40. Lent by Dr. A. S. W. Rosenbach.

67. Three cancelled plates on two leaves. Printed in dark brown. Uncolored. The first begins: *A Prophecy The Guardian Prince of Albion burns in his nightly tent*, and is similar to plate 3 as published, with some minor differences. Line 4 reads *Washington, Hancock, Paine & Warren, Gates, Franklin & Green:* a number of flying birds appear only in the cancelled plate, likewise a small figure bearing an unfurled standard. The second begins: *Then Albions Angel rose resolv'd*. This page did not appear in the published copies. It is filled with pencil corrections. There are five figures in the margin, at the top a nude stretched on a cloud, below a second figure flying through space and in the lower left two other nudes. The third begins: *Reveal the dragon thro' the human*. The general design is similar to plate 4 of the published version, but all the details have been slightly changed. Also 24

lines of poetry appear in the cancelled plate instead of the 12 lines of the published plate. Keynes states in regard to these, "It is probable that these plates were executed earlier than the rest of the book as their style resembles that of *The French Revolution*, printed in 1791."

Keynes 40 (mentioned in the text). Lent by Lessing J. Rosenwald.

68. Fragment of the original copper-plate of the cancelled 3rd plate of *America*, the only fragment known of an original copper-plate for any of Blake's relief-etchings. It is a portion of the first of three cancelled plates which Blake wrote for *America*, being the first state of the text beginning, *The Guardian Prince of Albion burns in his nightly tent.* That part of the plate here preserved contains the lower quarter of the letters *ECY* of *Prophecy* in the heading, the second half of the first five lines, a fraction of the sixth line, and the body of the figure blowing a trumpet. According to Keynes, the design of the cancelled plate "is similar to that of the published plate, but differs from it in detail." In the published state a little bird appears under the *C* of the heading; no bird appears in the present fragment. In the published state no line appears under the figure blowing the fiery trumpet; in the present fragment the figure is smaller, and below it appears a wavy line. The text of the original copper-plate reads:

. . . . . *burns in his nightly tent;*
. . . . . *ow to America's shore,*
. . . . . *who rise in silent night,*
. . . . . ., *Gates, Franklin, & Green;*
. . . . . *From Albions fiery Prince.*
. . . . . *ca. look over the Atl* . .

On the reverse of the plate is a Head of John the Baptist, engraved by Thomas Butts, possibly after a drawing by Blake.

Keynes 40 (mentioned in the text). Lent by Lessing J. Rosenwald.

EUROPE

A Prophecy

Lambeth Printed by Will: Blake: 1794

Europe is complete in eighteen plates, but only two such copies are known. In the other surviving examples the plate containing the preface beginning, "Five windows light the cavern'd Man," is omitted. It is a great pity, for this introductory poem, which tells the story of the fairy whom Blake saw singing on a tulip and who "dictated" *Europe* to him, is very lovely. Mr. Damon

suggests that Blake felt it expressed too clearly one of his most vital doctrines, and one most likely to be misunderstood by a casual reader. Eternal salvation, Blake believed, is to be gained through the sense of touch which is centered in sexual feeling. And since salvation will be gained through Jesus, ergo Jesus must be allied to sexual feeling. In his mythology Blake placed Jesus as a rebel prince of heaven with Orc, the spirit of revolt, and Luvah, the spirit of passion, against the rule of Jehovah-Urizen. This is hinted by the opening verses of *Europe* which describe the birth of Orc, but which are written in the meter of Milton's *Hymn on the Nativity*. But Blake hints only, for he was loath to unfold this belief to anyone who might consider it heresy.

Critics agree on the general interpretation of the poem, and, as Mona Wilson says, "we shall be grateful enough for their guidance . . . though it may sometimes seem to be but companionship in darkness." Blake wrote *Europe* after he had finished *America;* historically it covers the eighteen hundred years of the Christian Era that had already elapsed. After the birth of Christ a misleading peace settles over the world. Enitharmon—Inspiration, the Moon, Space—the typical female, imposes her will on Europe. She is separated from her eternal partner, Los—Poetry, the Sun, Time—the typical male, and separated she lives in error, for, according to Blake, dominant womanhood creates the false doctrines of chastity and the sinfulness of free love. At the millennium Enitharmon and Los will become one again and perfect poetic inspiration will result. Meanwhile the errors of Enitharmon persist in Europe. A tenet in all Blake's works is, that once error can be seen, it can be destroyed. So when science, represented by Newton, defines Enitharmon's principles, they become vulnerable to the attacks of Orc. After eighteen hundred years the French Revolution and Blake's Prophetic Books herald the end of Enitharmon's hold on Europe. Whether Blake purposely confused the story of *Europe*, or whether he was carried away into confusion by his overcrowded imagination, the result is the same.

As noted in several of the other books, the designs retell the story of the poem without following the text. They depict the origin and course of revolt. The frontispiece, usually called "The Ancient of Days," is one of Blake's most famous subjects. It shows Jehovah-Urizen, the God of Reason, measuring out the world with a compass. The sentence in *Proverbs*, "He set a compass upon the face of the depth," is supposed to have inspired the design, or possibly the passage in *Paradise Lost*, which is found written in the British Museum copy of the book,

Shot from the heights of Enitharmon, before the trumpet blew:
And in the vineyards of red Francr appeard the light of his fury.

The sun glowd fiery red;
The furious terrors flew around.
On golden chariots raging, with red wheels dropping with blood:
The Lions lash their wrathful tails!
The Tigers couch upon the prey & suck the ruddy tide:
And Enitharmon groans & cries in anguish and dismay.

Then Los arose his head he reard in sraky thunders clad:
And with a cry that shook all nature to the utmost pole,
Calld all his sons to the strife of blood.

FINIS

EUROPE
THE OUTBREAK OF THE FIRES OF REVOLUTION

In his hand he took the Golden Compasses, prepared
In God's eternal store, to circumscribe
This Universe, and all created things.

From the time that Blake first saw the design in a vision which appeared at the top of his staircase at Lambeth he continued to draw it, in pencil and in vivid water-colors; he even issued the plate separately, gorgeously illuminated, and on his death-bed was engaged in coloring such a copy. The subject represents the beginning of error, for when Jehovah-Urizen created a material world in infinity, he created all evil, evil being the limitation of infinite, eternal energy. The result of creation, the Serpent of Materialism, coils itself around the next plate, the title-page. Then as the text begins we see man on his pilgrimage through life waylaid by an assassin, the evil of the world. Miseries rain down upon the earth, and, when Orc awakens, War, Famine, Invasion and Plague follow in his footsteps. But Priesthood, the supporter of Enitharmon's false tenets, maintains its dominion, until, in the last plate, the fire of Orc's revolt consumes the remnants of the old order. With the exception of the frontispiece none of the designs is of major importance, though the effect of the pages when highly colored is sometimes very striking.

69. Seventeen plates on 17 leaves, lacking the suppressed preface only; the first five plates inlaid to size. Printed in olive-brown. The frontispiece painted in sombre opaque pigments, with dark clouds, dark red highlights and an orange sun; the rest of the plates illuminated with water-colors with pure reds, yellows, and blues effectively used, especially on the title-page. Watermark *J Whatman 1794*. The Beaconsfield copy, bought from Blake by Isaac Disraeli.
Keynes 41A. Lent by Moncure Biddle.

70. Seventeen plates on 10 leaves, lacking the suppressed preface only. Printed in varying shades of green, blue, and brown. Some of the designs color-printed with opaque pigments and finished with water-colors, others carefully painted with water-colors alone. The frontispiece, about which Mr. Newton wrote a monograph, is especially fine; the design on the title-page is bright; the *Preludium* and the last page are tonally brilliant; and the blue in the full-page plate, *Plague*, is striking. Numbered by Blake 1–17. Watermark *I Taylor*, issued about 1794. Thomas Gaisford's copy, with his bookplate.
Keynes 41E. Lent by A. Edward Newton.

71. Eighteen plates on 18 leaves, complete. Printed in brown. Uncolored, but touched with light grey wash, the brown printing occasionally reinforced with heavy brown water-color. This was Beckford's copy. On page 6 watermark *E & P*.
Keynes 41F. Lent by Mrs. John Briggs Potter.

72. Frontispiece only. Printed in sepia. The clouds only touched up with blue water-color wash.
Keynes 41. Lent by Dr. A. S. W. Rosenbach.

73. Title-page only. Printed in grey. Blake has added to the design as it was published a figure of Urizen, bearded and sitting on a coil of the serpent. In his hand he holds the tablets of the law. In the lettering *Europe* are three small winged figures. The added design was sketched in with pencil and finished with ink. Some wash shading appears in parts of the plate. Keynes erroneously describes this as a "sketch for the title-page, differing in detail from the plate." On the reverse is an impression of the 74th plate of *Jerusalem* printed in orange.
Keynes 41 (noted in the text). Lent by The Pierpont Morgan Library.

74. Two plates on 2 leaves, both proofs for plate 15 of *Europe*. One printed in grey, the other in red, both uncolored. In the first proof the first line reads: *Shot from the heights of Enitharmon before the Trumpet blew*. This is an unrecorded first state; in the published version Blake cancelled the last four words. The full line appears in none of the editions of Blake's works.
Keynes 41. Lent by Lessing J. Rosenwald.

THE FIRST BOOK OF URIZEN

Lambeth.

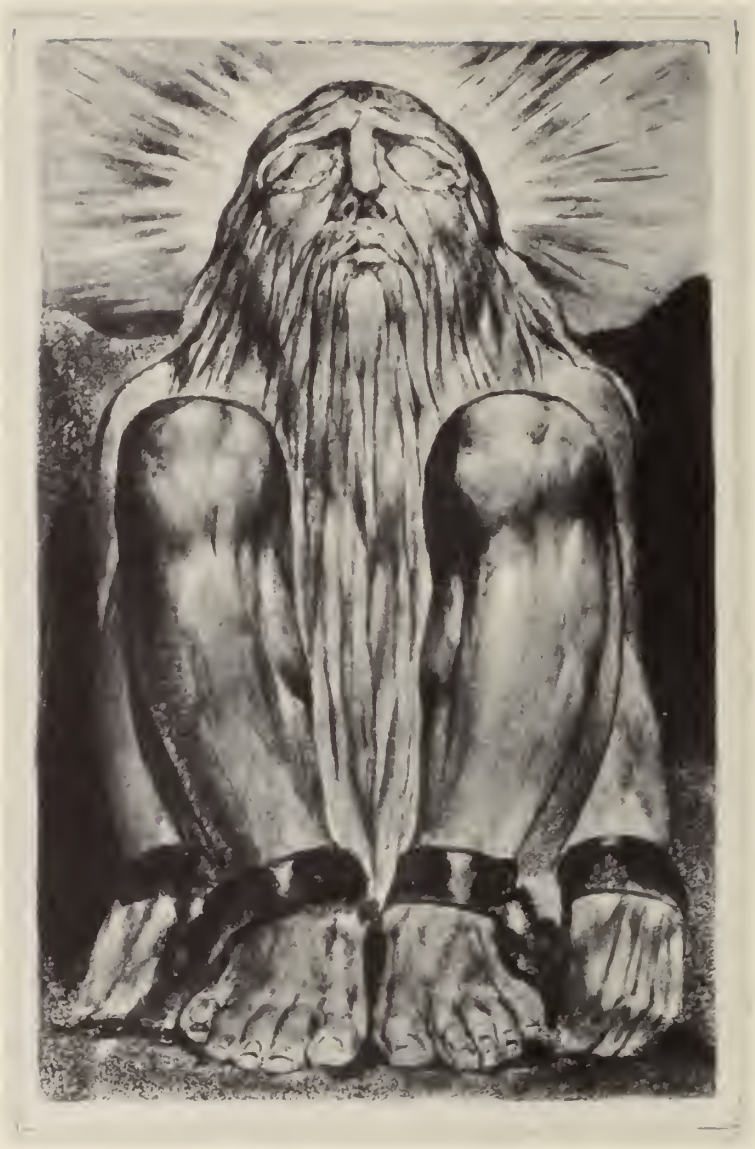
Printed by Will Blake 1794.

A friend of Aldous Huxley's defined mysticism as "misty schism." No poem in the English language is more literally constituted of "misty schism" than *The Book of Urizen*, set on the stage of eternity, "obscure, shadowy, void, solitary," covering the span of infinite ages, and verbalizing the cataclysmic labor pains of creation—

Sund'ring, dark'ning, thund'ring,
Rent away with a terrible crash,
Eternity roll'd wide apart.

It is a grim, chaotic work, the product of Blake's later Lambeth days, the expression of "a state of dismal woe." Urizen, the personification of dogmatic reason, was Blake's version of the Old Testament Jehovah; the long bearded elder he pictures is typical of our anthropomorphic conception of the Hebrew God. *The Book of Urizen* is the first part of Blake's biography of Jehovah.

Reason-Jehovah-Urizen, argued Blake, created all evil, for he, not Satan, fell from eternity. His creation of an ethical code, begotten by his perverted moral and intellectual sense, resulted in his exile into chaos, comparable to the fall of man through the realization of good and evil. From the primeval mists



THE BOOK OF URIZEN
URIZEN IN CHAINS

appear the opposing eternals, Los—the expression of poetic genius, Enitharmon —his emanation, and their child Orc—the spirit of revolt. In his struggle against them Urizen creates about himself a material world. Finally he reduces the giants of eternity and compresses them into physical bodies; so mankind is created. The first chapter of Blake's cosmic epic ends with the enslavement

THE BOOK OF URIZEN
URIZEN IN CHAOS

of man in the net of religion, and the establishment of his civilization in Egypt. Blake's basic mystical theme is clear enough. Reason alone by bounding infinity and eternity with moral codes and a material shell makes them finite and mortal. Casting out imagination from himself Jehovah created man, the world and religion; eventually imagination or poetic genius, the savior, will come

and, entering again into Jehovah, become one with him. When reason is wedded to poetic imagination, and subservient to it, all materialism is destroyed. This will be the millennium.

The four plates of *The Gates of Paradise*, Water, Earth, Air, and Fire, epitomize the designs of the more fully developed *Book of Urizen*. The four lines beneath the earlier designs describe the steps of Urizen's creation of man,

Thou Waterest him with Tears:
He struggles into Life
On Cloudy Doubts & Reasoning Cares
That end in endless Strife.

The plate showing Los shut in by the rocks of materialism recalls the struggles of Earth. Los, in the flames of inspiration, is posed similarly to the figure of Fire (and also to the print *Glad Day*). Urizen fettered is hunched up in anguish like Air. Blake has humanized the dominant figure of Urizen. We see the creator suffering from his own follies as mortals suffer, like a spider trapped in its own web. This feeling has been woven into the designs. Complete in twenty-eight plates, in some copies magnificently illuminated, the book is illustrated not only in the margins of the text, but by ten full-page illustrations without any text. When seen in full, brilliant colors, these are magnificent plates. "The colours," says Arthur Symons, "of fire and of blood, an extralunar gold, putrescent vegetable colours, and the stains in rocks and sunsets, he sees everywhere, and renders with an ecstasy that no painter to whom colour was valuable for its own sake has ever attained." Their atmosphere of unmitigated despair has led many critics to pass over them hurriedly. They are clouded by mysticism and lack the consummate mastery of *Job*, yet these powerful compositions do pour forth the dismal woe of creation. Therein lies both the strength and the weakness of *The Book of Urizen*.

75. Twenty-eight plates on 28 leaves, a complete copy, the largest known. Printed in various shades of brown and green. Heavily painted with water-colors, and on some plates with opaque pigment, the color dashingly used sometimes very brightly, sometimes more somberly, depending on the subject. Watermarks *I Taylor*, and *J Whatman 1794*, when it was issued. The Beaconsfield copy, probably bought from Blake by Isaac Disraeli.
Keynes 42B. Lent by A. Edward Newton.

76. Twenty-seven plates on 27 leaves, lacking only plate 4. Printed in yellow-brown. Foliated by Blake in colored ink 1–27. In this copy Blake deleted the word *First* from the title page, *Preludium*, and the colophon. Since the watermark is *Ruse*

& Turner 1818 it is thought that this is possibly the last issue of the book. The word *First* was omitted because in the interval between the earlier copies and the present copy Blake had evidently abandoned his original intention of a second book. This copy is painted with delicate and yet strong colors that have been heightened by a lavish use of gold; some portions of the designs were "color-printed." Originally from the collection of the Earl of Crewe.
Keynes 42F. Lent by Lessing J. Rosenwald.

77. Title-page only. Apparently twice printed, the writing and outline in red, some of the design in varying shades of green, brown, and black. The plate delicately finished with water-color.
Keynes 42. Lent by Dr. A. S. W. Rosenbach.

LARGE AND SMALL BOOKS OF DESIGNS (1794)

In 1818 Blake, enclosing a price list of his books in a letter to Dawson Turner, wrote, "Those I Printed for Mr. Humphry are a selection from the different Books of such as could be Printed without the Writing, tho' to the Loss of

LARGE BOOK OF DESIGNS
JOSEPH OF ARIMATHEA PREACHING TO THE BRITONS

some of the best things. For they, when Printed perfect, accompany Poetical Personifications & Acts, without which Poems they never could have been Executed." Those books were the *Large* and *Small Books of Designs* made up by Blake for his friend, Ozias Humphry, the portrait painter. Mr. Keynes believes he issued them about 1794; Humphry lost his eyesight in 1797. They were nothing but scrap-books of full-page plates without text, both line engravings and relief-etchings from various of the Prophetic Books, all highly colored with opaque pigment. They include pages from *Urizen*, *The Marriage of Heaven and Hell*, *The Book of Thel* and *The Visions of the Daughters of Albion*, what appears to be a cancelled plate for *America*, the colored print "Glad Day," and two engravings, "The Accusers of Theft, Adultery, Murder" and "Joseph of Arimathea preaching to the Inhabitants of Britain." There is no continuity; the books are simply samples of Blake's work. The heavy, brilliant application of pigments gives the plates the appearance of finished paintings, although the means by which they were applied has given rise to much conjecture. Mr. Binyon suggests that the designs may have been printed twice over, once to secure the outline, and again from another plate to fill in the colors; or—and he prefers the second hypothesis—Blake might have painted an impression of a relief-etching on paper, then placed a piece of mill-board on the paper, "passed it through the press and the mill-board then removed, the suction of the board on the pigment would leave a reticulated texture such as we find in these colour impressions." Blake enjoyed experimenting with techniques; possibly the *Books of Designs* are the results of some unrecorded instructions from his visionary advisers.

78. Urizen opening the Book of the Law, the 5th plate of *Urizen*. Color-printed in bright pigments. The figure of Urizen is uncolored, the background dark blue; a halo of red appears above Urizen's head. Splashy patches of blue and yellow are on the book. Surrounded by framing lines, and inscribed below by Blake,

"The Book of my Remembrance."

Keynes 43B. Lent by Templeton Crocker.

79. Los striving to lift the Stony Roof, the 10th plate of *Urizen*. Color-printed in bright pigments. The varicolored mottling on the rocks is both curious and effective. Surrounded by framing lines, and inscribed below by Blake,

"Does the Soul labour thus
In Caverns of the Grave."

Keynes 43B. Lent by Templeton Crocker.

80. Los striving to lift the Stony Roof, the 10th plate of *Urizen*. Painted with strong opaque pigments, printed by Blake's monotype process. The background, showing

clearly the reticulation of the mill-board, is especially brilliant, being executed in a wonderful variety of bright colors. Surrounded by framing lines, and inscribed below by Blake,

"Eternally I labour on."

Keynes 43B (this copy not recorded, though another example of the plate with a different inscription is mentioned). Lent by A. Edward Newton.

81. A Woman with an Infant on a Lily, the 11th plate of *The Marriage of Heaven and Hell.* Painted with bright, vivid opaque pigments, printed by Blake's unique monotype process and then touched up with a brush. Surrounded by framing lines, and inscribed below by Blake,

"Death & Hell
Teem with Life."

Keynes 43B. Lent by A. Edward Newton.

82. Urizen in Fetters, the 22nd plate of *Urizen.* Carefully and powerfully painted with opaque pigments, executed in Blake's method of monotype color-printing. A yellow aureole surrounds the head of Urizen; the plum-colored sky lends a note of desolation to the scene. Surrounded by framing lines, and inscribed below by Blake,

"Frozen doors to mock."
"The world: while they within torments uplock."

Keynes 43 (this plate not mentioned in any copy, but obviously prepared for one of the *Books of Designs*). Lent by A. Edward Newton.

83. Two plates on 2 leaves. These two plates, *The Accusers of Theft, Adultery, Murder* and *Joseph of Arimathea preaching to the Inhabitants of Britain*, are now numbered 3 and 5, but were originally numbers 2 and 6 of the set of 8 plates making up the complete book. The first plate of the three accusers appears to be a colored version of the engraving of the same title. The second plate is printed with opaque pigments employed in such a fashion that the surface appears mottled. Apparently Blake was experimenting with the texture of color to enhance the sculptural quality of the figures.

Keynes 44B. Lent by Lessing J. Rosenwald.

84. Preliminary sketch for "Joseph of Arimathea preaching to the Inhabitants of Britain." Pencil. On the extreme right, sketchily drawn, the bearded figure of Joseph with his arm outstretched addresses the crowd. Immediately before him is a group of two women and a man, the man holding the hands of the female figures and supporting one. The clearest figure is that of a man who stands in the foreground, facing out, with his arms folded on his chest. Behind him are four indistinct figures, one of whom has her hands clasped above her head.

Lent by Dr. A. S. W. Rosenbach.

85. Preliminary sketch for "Joseph of Arimathea preaching to the Inhabitants of Britain." Pencil. A reversed version of the former study, much more finished. Here Joseph stands on the left.

Lent by Dr. A. S. W. Rosenbach.

THE SONG OF LOS

Lambeth Printed by W Blake 1795

The Song of Los gives the history of man from the beginning of civilization to the American Revolution. It is the connecting link between the prehistoric eons of eternity described in *Urizen* and *Ahania* and the modern and future chronicles of *America* and *Europe*. Curiously enough several critics have called the work a eulogy of Mohammedanism as opposed to Christianity. This interpretation is unsupported by the text, which recounts the founding of those two religions together with other world creeds including Judaism, Brahmanism, Greek philosophy, and the cult of the Teutonic peoples. In *The Song of Los* mankind is given religion by Urizen through the children of Los; in other words, repressive laws, sugar-coated by romantic mythologies, are imposed upon the human race. The joys of the imagination, poetry and painting—Har and Heva—flee; war and lust, energies misdirected by hypocritical dogma, flourish. Man remains in an unhappy world beset with the tyrannies of inhibitive philosophies, until the revolt of Orc begins in America, which, spreading to Europe, ushers in the Last Judgment, the destruction of mortality.

The designs are the last glorious achievements before the tired, turgid efforts of *Ahania* and *The Book of Los*. Blake endows them with great force by brilliant opaque coloring, laid on thickly. There are a frontispiece, a title-page, four plates of decorated text, and two full-page plates without text. The designs generally parallel the poem in a simpler manner. Man accepts the deity of reason; artistic genius is banished; man tries to revive his spiritual freedom, but becomes despondent; imagination brings the light of eternal truth. The plate of Oberon and Titania, however, is completely irrelevant; and that of Los forging the sun really illustrates *The Book of Los* where the scene is described in the verse. The compositions are good, the coloring magnificent, and the sense-sequence relatively immaterial.

86. Eight plates on 8 leaves, complete. Printed in olive green. Painted and printed with opaque pigments, the combinations of color here are bolder and more vigorous

THE SONG OF LOS
THE WORSHIPPER OF REASON

than in the earlier books. "The illustrations are of special splendour," says Swinburne, "as though designed to atone for the lean and denuded form in which Ahania had been sent forth." No watermark.

Keynes 45B. Lent by Lessing J. Rosenwald.

THE BOOK OF AHANIA

Lambeth Printed by W Blake 1795

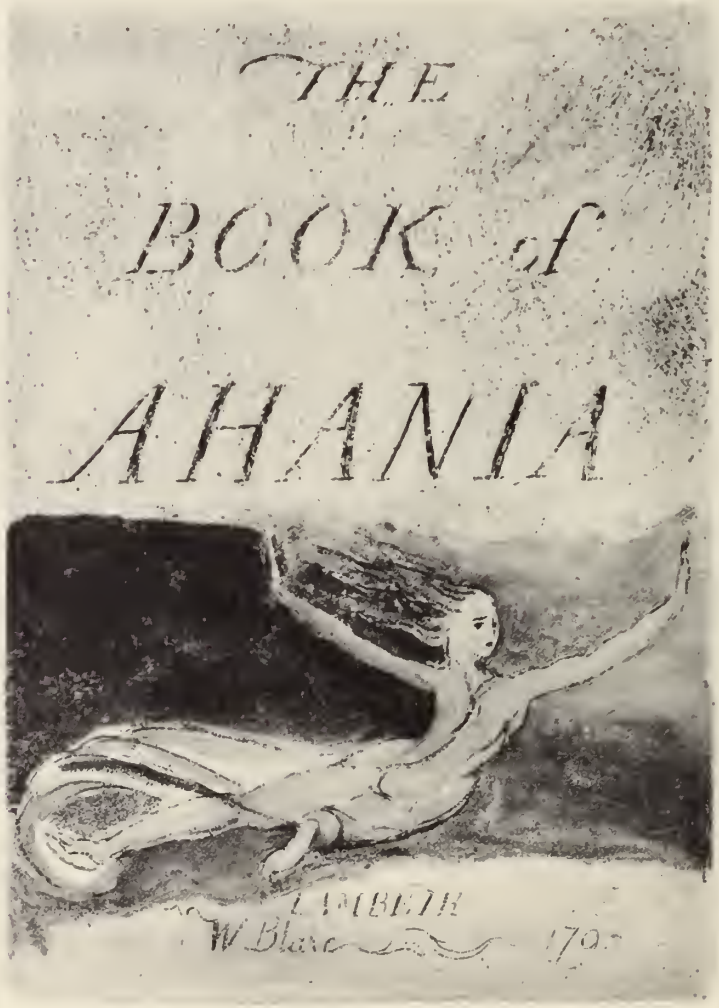
Blake planned a *First Book of Urizen* and a *Second Book of Urizen* to tell the story of the creation of the universe and of mankind. After he had issued a few copies of the *First Book of Urizen* he painted over the word *First*, and when he had finished the second part he called it *The Book of Ahania*. *Ahania* takes up the myth where *Urizen* leaves off. Continuing from the establishment of man in Egypt, it symbolizes the history of the flight of the Israelites from Egypt, the imposition of the Mosaic code, and their settlement in Asia.

The main characters of the poem are Urizen, Fuzon (in later books called Luvah), and Ahania. The revolt of Fuzon-Passion against Urizen-Reason is continued from the first part of the epic. Passion blasts Reason in the loins, forcing him to throw out his emanation, Pleasure, called Ahania. Blake here hints that Fuzon will be the savior of the world. Passion in a moment of supposed triumph is struck by the stone of the Decalogue hurled by Reason who crucifies his body on the tree of religion. Reason then exiles Pleasure, who, hidden, becomes Sin; and the last part of the book is the plaint of Ahania in exile, written in verse as lovely as that in any of the Prophetic Books. The continuity is greatly obscured by Blake's symbolism, and except for the fine speech of Ahania little is clear.

Ahania is a short work, consisting only of a frontispiece and five plates. The designs of these are ineffectual. Blake did not continue the story as he had intended; he may have been dissatisfied with *Ahania*. It appeared on none of his lists of books for sale, and only a single complete copy of the six plates, and a few odd pages are extant. This book and *The Book of Los* are not executed in relief-etching. The text is etched in intaglio, and the designs appear to have been color-printed as monotype offsets. The result is not happy. Blake's visions did not have uniform intensity, and this penultimate production of the Lambeth series shows signs of a diminishing fire.

THE BOOK OF AHANIA
URIZEN AND AHANIA

87. Six plates on 6 leaves, a complete copy, the only perfect copy known. The frontispiece, formerly lacking, has been added to complete the volume. Printed in dark brown almost black. Painted in opaque colors. The spectral figure with flying hair and drapery floating between the clouds on the title is in grey and blue. The other design, representing a giant crushed and bleeding among the rocks, is more richly painted in brown, blue, pink and green. The frontispiece, meticulously colored in pale flesh tones, represents the nude figure of Ahania crouching between the knees of Urizen. Urizen bends over Ahania, his head bowed and his hands resting in her hair. The frontispiece may be traced back through its former owner,



THE BOOK OF AHANIA
TITLE-PAGE

Dr. Paul Carton, of Dublin, to the auction of one Judge Bewley who obtained the print from a friend of Blake. The other five plates were formerly in the collection of the Earl of Crewe.

Keynes 46. Lent by Lessing J. Rosenwald.

THE BOOK OF LOS

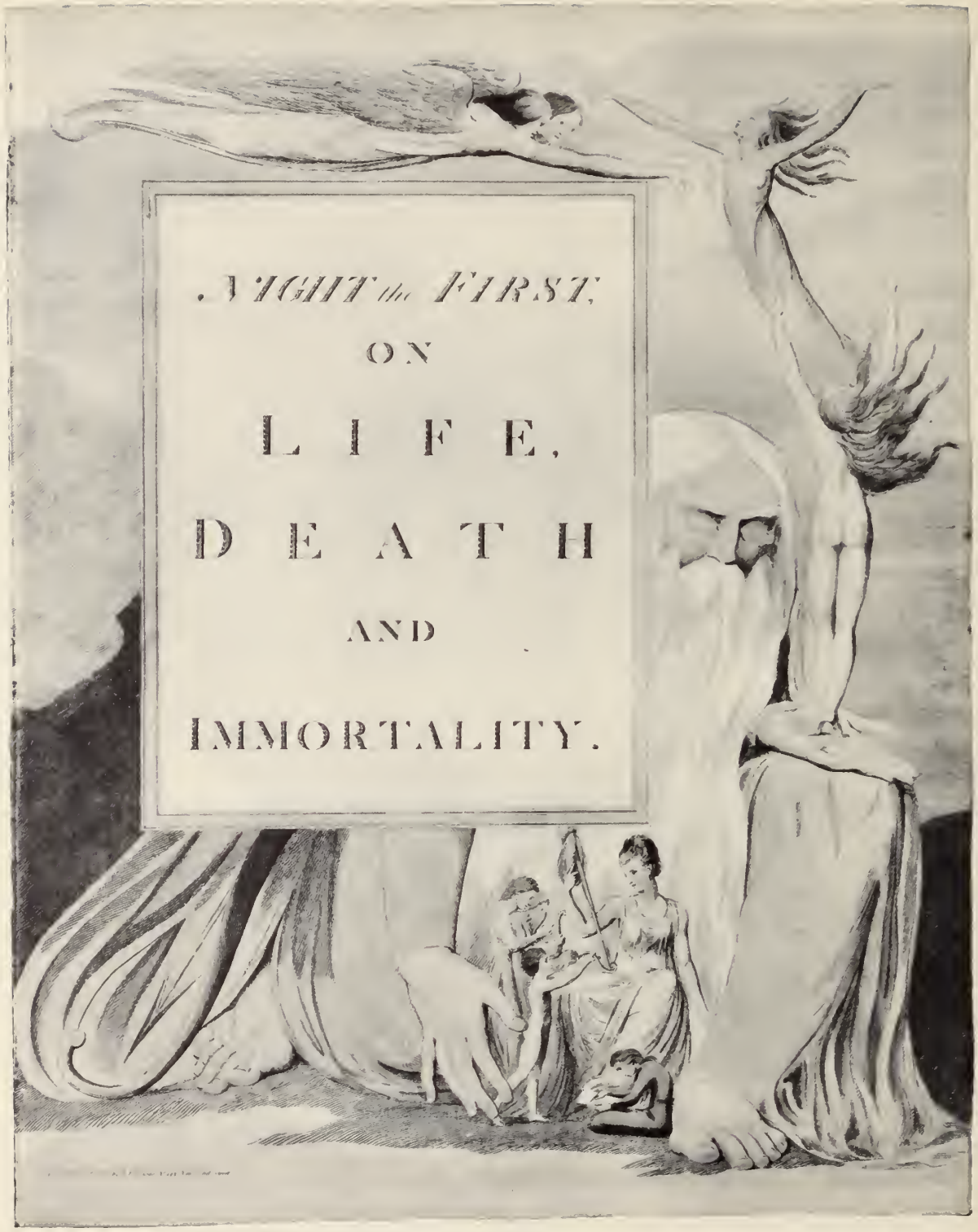
Lambeth Printed by W Blake 1795

The Book of Los is a brief book of five plates—a frontispiece, title-page, and three plates of text. Like *Ahania* the text appears in intaglio etching, and the designs, which are slight, are printed and colored with opaque pigment. We may attribute the rarity both of *The Book of Los* and *Ahania* to Blake's pride in his own work. At most he issued but a few copies, if, indeed, he printed more than the one complete copy of each.

The text parallels the story of *Urizen*, the story of the creation. But in this version Los, the poetic spirit, not Urizen, the god of Reason, is the central figure. Los in shackles is forced to watch Urizen secure control of the universe for his rational dogma; the fire of his poetic genius tortures him, until, unable to endure it longer, he breaks his chains and falls into the surrounding vacuum of error. In the vacuum he creates a form, giving substance at once to himself and to the world. He builds a furnace, forges a sun, and to it binds Urizen, who enervates the world. The symbolism is bewildering. Perhaps the text can be summarized as the struggle of poetic genius against reason, which results in the creation of man who gives expression and form both to reason and imagination. The battlefield of the eternals will now be moved from infinity to within man, and from man will come the savior.

88. Plate 4 only. Etched text with no design. The book is complete in five plates, only a single such copy being known, that in the British Museum. The existence of this plate has not hitherto been recorded. Keynes mentions that two plates from *Ahania* were to be found among a miscellaneous collection of plates in the Morgan Library, whereas actually there are one plate of *Ahania* and this plate of *The Book of Los*.

Keynes 47 (this copy unrecorded). Lent by The Pierpont Morgan Library.



YOUNG'S "NIGHT THOUGHTS"
TITLE-PAGE TO "NIGHT THE FIRST"

THE COMPLAINT, AND THE CONSOLATION; OR, NIGHT THOUGHTS

By Edward Young, LL. D.,
London: Printed by R. Noble, for R. Edwards, No. 142, Bond-Street,
MDCCXCVII (1797).

Though Blake originally worked in black and white he certainly thought in colors. The illustrations for Young's *Night Thoughts* prove the point. In 1796, Edwards, the publisher, decided to issue a de-luxe edition of that perennial 18th century favorite, and he entrusted its illustration to Blake. In a frenzy of enthusiastic creation Blake painted a brilliant series of five hundred and thirty-seven water-color designs. He drew them in the margins of large leaves of Whatman paper into which was set the text of the 1742-45 edition of the poem. Although his prospectus advertised the work complete in four parts, Edwards, determined to feel the temper of his public, issued only the first four *Nights* with forty-three selected designs by Blake. The prospectus optimistically stated that "these engravings are in a perfectly new style of decoration, surrounding the text which they are designed to elucidate." The text was a turgid poem, popular only because of its absolute mediocrity, and is now almost forgotten. Blake's designs certainly did not elucidate the text. Lines taken at random from the pages stimulated his seething imagination, crowded with men, gods and monsters, and round the lines he drew his fantasies. Uneven in artistic composition—the pages seem too small for his gigantic figures—they contain some subjects of outstanding genius, but in black and white they lose much of Blake. However, he colored copies for a few of his patrons. These are masterpieces; in them the scales of the serpents coruscate, the suns blaze with eternal fire, the flames come to life, and night becomes true darkness. The figures, delicate and shapely, or strong and active, are given new meaning. We can understand Blake's enthusiasm, and we can also realize why Edwards did not issue the last three parts. Blake saw his illustrations in color and with a significance far surpassing that of the poem which they surrounded. The public knew and liked the poem well, and failed to see the beauty or the purpose of the rather queer, ill-proportioned engravings that filled the margins.

89. Twenty-four early proofs. A very interesting set of proofs for the engravings. Many of them are unfinished and others have been touched with wash and pencil. These proofs were originally in the Butts collection.
Keynes 70 (no proofs recorded). Lent by Philip Hofer.

90. Brilliantly painted with water-colors. Originally executed by Blake for his patron, Thomas Butts; formerly in the collection of the Earl of Crewe.
Keynes 70. Lent by A. Edward Newton.

91. Painted with water-colors, yellow, green and blue predominating. This copy came from the Butts collection and was later in the Crewe Sale.
Keynes 70. Lent by Mrs. William Emerson.

92. The very rare printed prospectus for this edition of Young's *Night Thoughts*.
Keynes 70 (mentioned in the text). Lent by A. Edward Newton.

MISCELLANEOUS WORKS

Produced under the patronage of William Hayley (1800-1809)

It is curious that a man of Blake's intellectual and artistic stature should have inspired pity in the hearts of so many of his intellectual and artistic inferiors. William Hayley, the author of the *Triumphs of Temper*, was a poet of limited vision, but unbounded philanthropic impulses. Hayley, introduced by Flaxman to Blake, saw him amidst the unpoetical surroundings of Lambeth. It was a critical period in Blake's life. Lack of public recognition was embittering him; his creative genius was flagging under the mental strain. Hayley soon transported him to a little cottage at Felpham on the Sussex coast near his own house, and the escape from London was a release from a state of depression which had become apparent in *Urizen*, *Ahania*, and *The Song of Los*. "The sweet air and the voices of winds, trees, and birds, and the odours of the happy ground, make it a dwelling for immortals," Blake wrote to Flaxman soon after his arrival at Felpham.

Hayley at once set out to make Blake willy-nilly earn for himself a respectable living. He engaged him to paint a series of portraits of poets for his new library at Felpham, and procured a plethora of commissions to paint miniatures of the neighboring gentry. Then another project was begun. Hayley's sentimental heart had been touched by the story of the heroism of a little lad of Folkestone and the misfortunes of his mother. To celebrate them and to give financial assistance to the fatherless family, Hayley wrote a ballad, *Little Tom the Sailor*. Blake engraved the verse and two designs of his own on a broadside sheet which was to be "sold by the Widow Spicer of Folkestone, for the benefit of

her orphans." The worthy widow was taken care of by the proceeds from the sale of the broadside; in that respect at least the work was a success.

During this time Hayley was busy writing his life of Cowper. For it Blake engraved five plates and a vignette, including a fine portrait of Cowper after Romney. Towards the middle of 1801 Hayley began to write his *Ballads on Anecdotes Relating to Animals* for which Blake was to supply the illustrations, the finished volume to be sold for the sole benefit of the artist. With his customary fluency Hayley wrote a volume of inane and uninspired verse. "Effusions of friendship to countenance what their author is kindly pleased to call talents for designing," Blake obsequiously called them in an unpublished advertisement for a later edition. His private opinion of Hayley's poetry is recorded in his manuscript notebook, which critics considered for many years too scurrilous to print. By September, 1802, four parts out of a proposed fifteen, *The Elephant*, including the preface, *The Eagle*, *The Lion*, and *The Dog*, had appeared in quarto size. After this the failure of the venture became apparent, and publication ceased. In 1805, however, the *Ballads* were printed in their tedious entirety in octavo form, for which three of the designs of the earlier issue were used, two new ones added. The poem was irredeemably poor, the plates mediocre. Southey, in an anonymous notice in the *Annual Review* for 1805, gives an ironic, but fair, appraisal of the work, "The poet has had the singular good fortune to meet with a painter capable of doing full justice to his conceptions; and, in fact, when we look at the delectable frontispiece to this volume which represents Edward starting back, Fido *volant*, and the crocodile *rampant*, with a mouth open like a boot-jack to receive him, we know not whether most to admire the genius of Mr. William Blake or of Mr. William Hayley."

O why was I born with a different face?
Why was I not born like the rest of my race?
When I look, each one starts! when I speak, I offend;
Then I'm silent & passive & lose every Friend.
Then my verse I dishonour, My pictures despise,
My person degrade & my temper chastise;
And the pen is my terror, the pencil my shame;
All my Talents I bury, and dead is my Fame.

This was Blake's pathetic summary of himself in August, 1803. He was grateful to Hayley for his kindness; he was furious at him for his lack of perception. He continued to work for him, read to him, copy at his dictation, and thank

him effusively for his patronage, and at the same time he was writing *Milton* which reviled Hayley and all he stood for in art. The friction between Blake and Hayley increased until by mutual consent it was deemed advisable for Blake to return to London, thus ending the Felpham period, the period of Hayley's ascendency over Blake.

93. An Essay on Sculpture: In a Series of Epistles to John Flaxman, Esq. R.A., by William Hayley, Esq. *London: Printed by A. Strahan, Printers Street; For T. Cadell jun. and W. Davies, in the Strand, 1800.* The frontispiece and two plates are engraved by Blake, the second after Thomas Hayley, the last after Howard.
Keynes 120. Lent by Allan R. Brown.

94. Little Tom the Sailor. (*Felpham:*) *Printed* (*by William Blake*) *for & Sold by the Widow Spicer of Folkestone for the Benefit of her Orphans, 1800.* The whole broadside is executed by Blake's method known as "woodcutting on pewter." Printed in black and uncolored.
Keynes 71. Lent by The Pierpont Morgan Library.

95. Designs to a Series of Ballads, Written By William Hayley, Esq. And founded on Anecdotes Relating to Animals, Drawn, Engraved, and Published, by William Blake. With the Ballads annexed, by the Author's Permission. *Chichester: Printed by J. Seagrave, and sold by him and P. Humphry; and by R. H. Evans, Pall-Mall, London, for W. Blake, Felpham, 1802.* The four parts in their original paper wrappers as issued.
Keynes 72. Lent by Lessing J. Rosenwald.

96. Another copy, bound. Lent by Mrs. Philip S. Collins.

97. Genesis The Seven Days of the Created World. Autograph manuscript written by Blake on one side only of eight leaves. It consists of about 200 lines of blank verse. It is generally agreed by Blake scholars that, though the manuscript is certainly in his handwriting, it is not his own composition. The suggestion is made that the lines were dictated by William Hayley to Blake during his residence at Felpham, and may possibly be Hayley's translation of Klopstock to which Blake refers in a scurrilous verse in the Rossetti MS. Written about 1801–03.
Keynes 7. Lent by Dr. Gabriel Wells.

98. The Life and Posthumous Writings, of William Cowper, Esq. by William Hayley, Esq. *Chichester: Printed by J. Seagrave; For J. Johnson, St. Paul's Church-Yard, London, 1803–4.* The five plates and one illustration in the text are engraved by Blake, the small illustration designed by him as well.
Keynes 73 and 124. Lent by Morris Wolf.

99. Portrait of William Cowper. India ink and wash. This portrait is the original of the plate engraved by Blake for the frontispiece of Hayley's *Life of Cowper.* The

subject was copied by Blake from a drawing by Romney, but both Messrs. Russell and Binyon agree that the present sketch is from the brush of Blake. Below the portrait is the inscription, "Given by the Poet to his friend Hayley."

Lent by Lessing J. Rosenwald.

100. Ballads, By William Hayley, Esq. Founded on Anecdotes relating to Animals, with Prints, Designed and Engraved by William Blake. *Chichester: J. Seagrave for Richard Phillips, 1805.*

Keynes 74. Lent by Mrs. Philip S. Collins.

101. The Triumphs of Temper. A Poem: In Six Cantos. By William Hayley, Esq. with New Original Designs, By Maria Flaxman. The Twelfth Edition, Corrected. *Chichester: Printed by J. Seagrave; For T. Cadell and W. Davies, Strand, London, 1803.* The six plates are engraved by Blake after Maria Flaxman.

Keynes 125. Lent by Mrs. Philip S. Collins.

102. Another copy, on large paper, uncut. Lent by A. Edward Newton.

103. The Life of George Romney, Esq. By William Hayley, Esq. *Chichester: Printed by W. Mason for T. Payne, Pall-Mall, London, 1809.* The plate, *Sketch of a Shipwreck*, is engraved by Blake after Romney. A portrait of Romney was engraved by Blake for this work, but was not published.

Keynes 130. Lent by Morris Wolf.

104. Portrait of Romney. Line engraving. Executed by Blake for Hayley's *Life of Romney*, but rejected.

Russell 98. Lent by Lessing J. Rosenwald.

THE PICKERING MANUSCRIPT
(1801-1803)

Crabb Robinson wrote in a letter to Dorothy Wordsworth on February 20, 1826, "I gave your brother some poems in MS. by him (Blake), and they interested him, as well they might, for there is an affinity between them, as there is between the regulated imagination of a wise poet and the incoherent outpourings of a dreamer." Mr. Keynes suggests that the poems were those contained in what is now known as the Pickering Manuscript, apparently composed between 1801 and 1803 while Blake was at Felpham, and copied out from the original drafts at some later date. In 1863 Dante Gabriel Rossetti owned it, or had access to it, for he printed the poems for the first time in the second volume

of Gilchrist's *Life of Blake*. In 1866 the manuscript was bought by B. M. Pickering.

The manuscript consists of ten poems, *The Smile*, *The Golden Net*, *The Mental Traveller*, *The Land of Dreams*, *Mary*, *The Crystal Cabinet*, *The Grey Monk*, *Auguries of Innocence*, *Long John Brown and Little Mary Bell*, and *William Bond*. The poems are typical of the Felpham period; some are pure lyrics, others a confusion of almost incoherent symbolism, and still others cryptically autobiographical. *The Mental Traveller* is philosophically the weightiest, but the jumble of symbols mystifies us; Rossetti thought it represented "the action and reaction of ideas upon society, and society upon ideas"; Mr. Damon believed it told the story of the eternal cycle. *The Auguries of Innocence*, beginning with the quatrain,

To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour,

is one of the loveliest. Blake may have meant it numbered like verses in the Bible, each line or group of lines a separate entity. It is interesting to note that the lines,

The Catterpiller on the Leaf
Repeats to thee thy Mother's grief,

are almost exactly the same as those in the *Keys* to *For the Sexes—The Gates of Paradise*. A few other words and phrases point to the fact that the revised *Gates of Paradise* and these poems were written at the same time. *William Bond* is possibly an autobiographical account of an episode in Blake's life, when he suggested taking a mistress in accordance with his polygamous ideals. Perhaps he actually brought her home. Catherine Blake, as always acquiescent, may have spoken the words put into the mouth of Mrs. Bond,

O William, if thou dost another Love,
Dost another Love better than poor Mary,
Go & take that other to be thy Wife,
And Mary Green shall her servant be.

Her humility and self-sacrifice so affects William that he discards the idea. There is no historical record of such an event in Blake's life, but his conversation—more often an expression of his theories than his acts—suggests that at one time he did consider testing his belief in free love.

The whole manuscript is important, and not for the intrinsic merit of the poetry alone. It shows that Blake, while preoccupied with his Prophetic Books, continued to write lyrics in the manner of the *Songs of Experience*. If William Wordsworth did indeed see this manuscript, undoubtedly he would have been interested. The poems, conceived without recourse to the principle of true poetry set forth in the preface to the *Lyrical Ballads*, live up to that standard, "a natural delineation of human passions, human characters, and human incidents." On the other hand, Blake would not have been flattered by the praise of Wordsworth, the poet of Nature, for to him Wordsworth was "No Poet but a Heathen Philosopher at Enmity against all true Poetry or Inspiration."

105. Autograph manuscript written by Blake on both sides of eleven leaves of foolscap quarto, numbered by Blake 1–22. The volume includes ten poems of varying lengths. Probably composed about 1801–3, this fair copy was written out some years later.

Keynes 9. Lent by Dr. A. S. W. Rosenbach.

FOR THE SEXES—THE GATES OF PARADISE (1805-10)

FOR THE SEXES—THE GATES OF PARADISE
"DOES THY GOD, O PRIEST, TAKE SUCH VENGEANCE AS THIS?"

The few copies of *For Children—The Gates of Paradise* that Blake sold after its publication in 1793 must have convinced him that his contemporaries were unable to grasp the significance of this series of plates. Blake was a child-like man, and wrote for his peers. As Aldous Huxley says, explaining Blake more clearly than Blake himself did, "A child-like man is not a man whose development has been arrested; on the contrary, he is a man who has given himself a chance of continuing to develop long after most adults have muffled themselves in the cocoon of middle-aged habit and convention." Unhappily aware that his message could not be transmitted in its original state to a cocoon-blinded world, Blake between 1805 and 1810 changed the title from *For Children* to *For the Sexes;* he re-engraved most of the plates, adding details where simple lines had been; then he wrote a poetical commentary to clarify his thought, and a vituperative epilogue to relieve his feelings. Most of the plates were weakened by this retouching; the ecstatic quality of a few vigorous lines is lost, as in the plate *Fire;* but perhaps such a plate, as *Does Thy God, O Priest, Take Such Vengeance as This?*, does gain in character and tone by the added stippling. The changes were made during the period of *Milton* and *Jerusalem* when Blake was suffering a reaction from his stay at Felpham, when he was most impatient with his critics and his friends; most intolerant of the obtuseness of man in

FOR THE SEXES—THE GATES OF PARADISE
"FEAR & HOPE ARE—VISION"

general. One feels of *For the Sexes*, its commentary *The Keys of the Gates*, and its epilogue *To The Accuser who is The God of This World*, that Blake is loath to simplify and expound, that his work loses sublimity when he is conscious less of his own inner revelations than of a need for objective clarity. Mr. Binyon echoes that, "Personally I am not sure that I do not get more from these little designs when I leave the interpretation in abeyance, and let their imagery flow into the mind unfretted by a problem."

106. Twenty-one plates on 21 leaves, a perfect copy. Listing the two states of *For Children—The Gates of Paradise* as the first two issues, and Miss A. G. E. Carthew's copy of *For the Sexes—The Gates of Paradise* as the third issue, Binyon regards this state as the fourth issue, though he does not find all the plates to have been changed. Keynes records an unique copy, formerly in the Linnell collection, which was described by Dr. Sampson as having textual variations from the Carthew copy, but is unable to locate it. This he calls the first issue of *For the Sexes*, Miss Carthew's the second, and the present state the third. Apparently the only other copy of this issue is the former T. J. Wise copy, now in the British Museum. Plates 17–19 numbered by Blake. Watermark *J Whatman 1825*. Formerly in the library of Thomas Boddington.
Keynes 53D. Lent by Dr. A. S. W. Rosenbach.

107. Twenty-one plates on 21 leaves, a perfect copy. Although Keynes remarks that in this copy "the plates have been more worked upon than in copy D (the Thomas Boddington copy)," he does not seem to have realized that this constitutes an entirely different issue. Binyon does not mention any fifth state at all. Every single plate has had the outlines and lettering either partially or totally strengthened; cross-hatching has been added in many instances, and shading augmented. Therefore in every case the plate included in this copy represents an unrecorded final state. There are six copies of this issue known, all but the present one imperfect. They are all on large paper. Three of them bear the watermark *J Whatman 1826*, and one bears a presentation inscription from Frederick Tatham. Tatham was Blake's executor, and as such had access to his plates. It is therefore highly probable that the re-engraving, in many cases showing a crudity hardly to be expected from Blake himself, was done by Tatham or at his request, and that several sets of the reworked plates were printed and issued by him after Blake's death. Formerly in the library of Frederick Locker.
Keynes 53E. Lent by Dr. A. S. W. Rosenbach.

108. Ten plates on 10 leaves, consisting of plates ii, 5, 6, 7, 8, 14, 16, 17, 18, and 19. Printed on sheets of folio paper. Fine impressions of the last state.
Keynes 53G. Lent by The Pierpont Morgan Library.

109. Twenty plates on 20 leaves, lacking the first page of *The Keys*. On large paper, with the exception of the second page of *The Keys* and the epilogue, which are

printed on small paper. The last state. Watermark *J Whatman 1826*. Believed to have been given to Joseph Dinham, sculptor and friend of Blake.

Keynes 53 (this copy not recorded). Lent by Chauncey B. Tinker.

110. Twelve plates on 12 leaves, consisting of plates i, ii, 1, 7, 8, 9, 10, 11, 12, 13, 18, and 19. Printed on sheets of folio paper. Fine impressions of the last state. Watermark *J Whatman 1826*.

Keynes 53 (this copy not recorded). Lent by Mrs. Landon K. Thorne.

111. Fourteen plates on 14 leaves, consisting of plates i, ii, 1, 6, 7, 9, 11, 12, 13, 14, 16, 17, 18 and 19. Fine impressions of the last state on large paper, uncut. From the collection of John Linnell.

Keynes 53 (this copy not recorded). Lent by Lessing J. Rosenwald.

MILTON

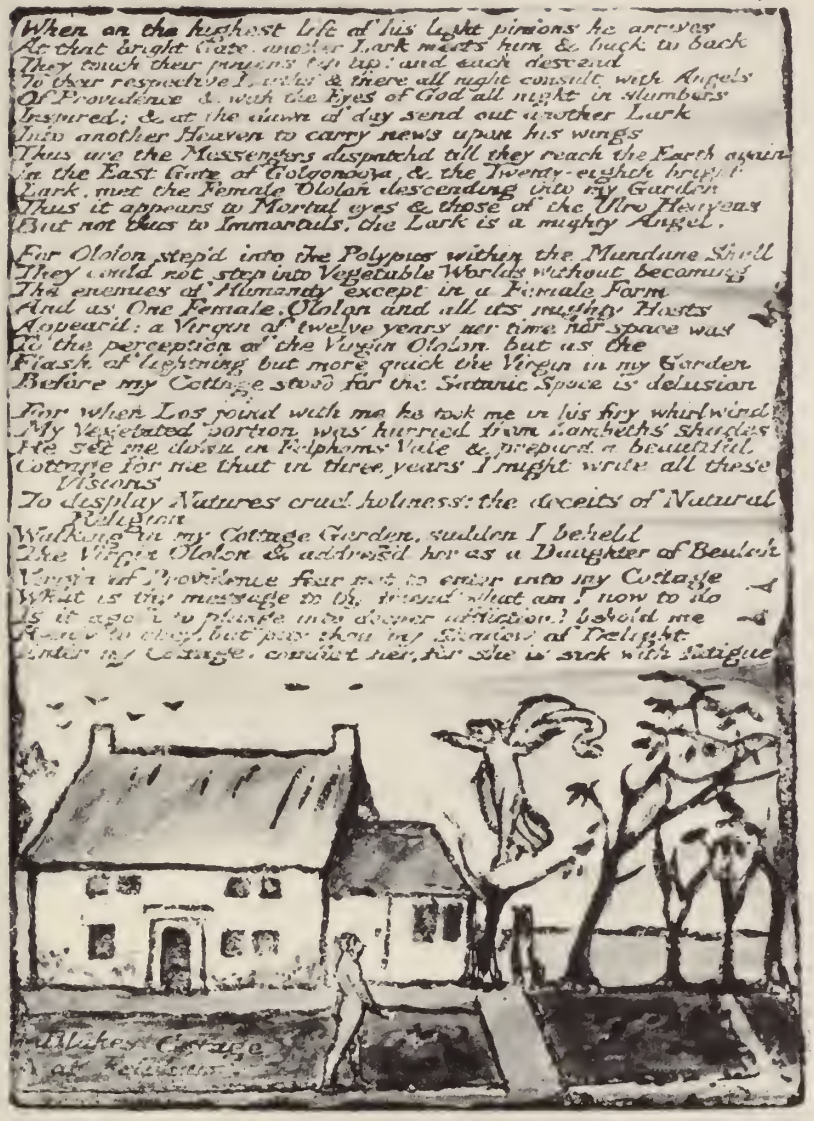
A Poem in 12 Books
The Author & Printer W Blake 1804
To Justify the Ways of God to Men.

A. E. Housman's *alter ego* replying to a friend who has derided poetry as a means of solace admits that

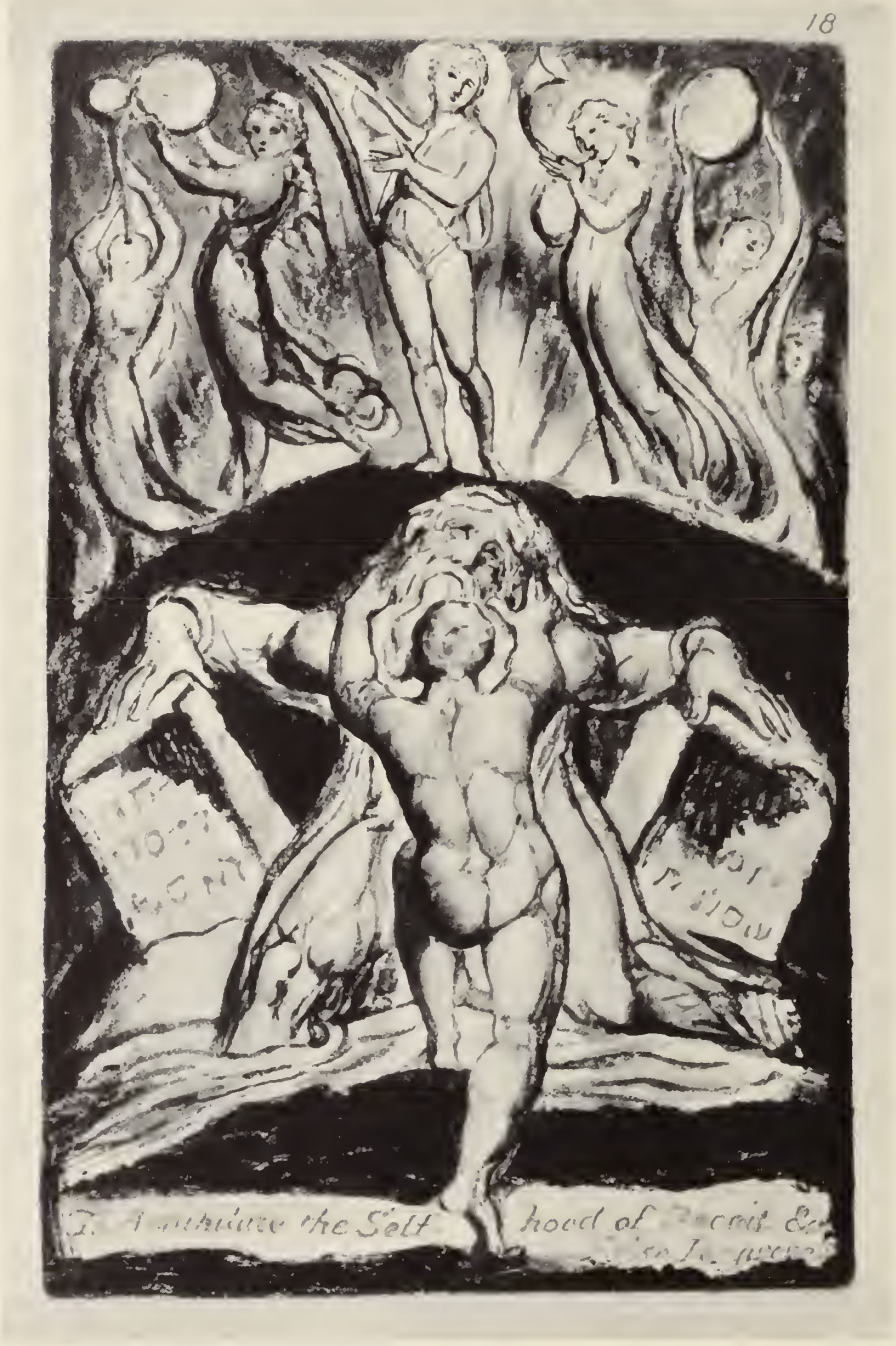
—malt does more than Milton can
To justify God's ways to man.

Blake, however, believed that he could justify Milton and God, as well as William Blake, by writing in poetry an episode which his eternal visions had revealed. As far as the resultant epic is concerned one is inclined to agree with Mr. Housman. We lose ourselves in the convolvulus growth of Blake's poem. Mr. Damon, an incisive interpreter of Blake, can point out its roots, the manner of its growth, and some of the flowers, and one can readily agree with him that "as literature, *Milton* has the simplest plan of all Blake's long works." That simplicity, however, is only comparative to such mystic mazes as *Jerusalem* and *Vala, or The Four Zoas*.

Sometime during Blake's stay at Felpham under the misguided patronage of Hayley *Milton* began to resolve itself in Blake's brain. He said in a letter to Butts in 1803, "I have written this Poem from immediate Dictation, twelve or sometimes twenty or thirty lines at a time, without Premeditation, and even against my Will." If one understands what Hayley meant to Blake one can understand why *Milton* was written and what were the "dark Satanic Mills"



MILTON
BLAKE'S COTTAGE AT FELPHAM



MILTON
BLAKE DETHRONING URIZEN

MILTON
BLAKE WITH LOS STEPPING FROM THE SUN

which aroused Blake to such poetic fury. Hayley meant to be kind to Blake; he sincerely wished to further his poetic and artistic talents, but he was incapable of comprehending Blake's peculiar genius. To Hayley the consummation of poetical achievement was a work such as his own *Triumphs of Temper.* To prevent Blake from wasting his time writing mystic verse which nobody would read and painting fantastic frescoes which nobody would buy, Hayley forced upon him so much other employment which was lucrative that Blake had no time to devote to his own works. This, to Blake, epitomized the woes of the world. Error-Satan-Hayley, smug in assurance of its own truth and righteousness, held poetic inspiration in intellectual bondage. Hayley was acclaimed a great poet; Blake was laughed at. So while engraving tedious plates for Hayley, drawing designs for his books, and making miniatures for his friends, Blake seethed inwardly with repressed prophetic fury. He gave himself over more to his visions as Hayley tried to prevent them; he erupted into his note-books, full of vitriolic epigrams, and into this poem, the story of the ultimate victory of truth over error. The parable, recited in eternity, is an account of the conflict between Satan and Palamabron. It is an allegory of the struggle of perverted art against true art, of an unappreciative and uncomprehending world, crystallized in Hayley, against Blake.

The skeleton of the plot appears to be that Milton, "a true Poet, and of the Devil's party" (that is, he sided with imagination against dogma), came to the realization in eternity that he had failed in his mission as a prophet on earth. "I saw Milton in imagination," Blake later told Crabb Robinson, "and he told me to beware of being misled by his *Paradise Lost.*" Milton had been deluded by worldly materialism and Puritan morals. To right these wrongs—after they had been pointed out in the parable told by a heavenly bard—Milton comes down to earth and enters into Blake. When truth is apparent error disappears, so when Milton sees his errors as such, they, personified by Satan, disappear. By self-annihilation, by achieving perfect unity with his sexual emanation—his three wives and three daughters—Milton turns himself into the perfect man, Jesus, the savior of the world. Human vision is unable to look upon the final union of God and man, and so Blake ends his poem by bringing himself back to his mundane, natural surroundings at Felpham. On this framework he has built a long, confused poem, referring, in recognizable passages, to some of the events in *America*, *Urizen*, and *Vala, or The Four Zoas.*

Blake had finished writing *Milton* by 1804 when he began to engrave the plates and add the designs. In 1808 a volume of forty-five plates was ready for publica-

tion, and two copies in this form, on paper watermarked *1808*, are recorded. As the volume was being printed Blake composed five additional plates, suppressed the preface which contained those great lines beginning, *And did those feet in ancient time*, rearranged the text, and issued, probably late in 1808, one copy consisting of forty-nine plates. But even this version was not completely satisfactory to him, and he wrote still another page of verse. After many years an unique copy with the final number of fifty plates has reappeared, giving Blake's ultimate version of *Milton*.

The designs appear in the margins and between the lines of the text, as well as on the title-page, on the last leaf containing only one line of text, and on eight full pages. The brilliant coloring added by Blake in a combination of water-colors and opaque pigments makes one feel the grandeur of the subjects. They have a clarity which Blake disregarded in most of his earlier Prophetic Books. The composition and balance of the designs show a maturity which he attained only after he had visited the Truchessian Gallery on his return from Felpham. "I was again enlightened with the light I enjoyed in my youth, and which has for exactly twenty years been closed from me as by a door and by window-shutters," Blake wrote to Hayley in October, 1804, describing his reaction to the exhibition. The designs to *Milton*, produced in this new light, are illustrations which, stripped of their high prophetic meaning, are still fine pictures.

112. Fifty plates on 50 leaves, a complete copy as revised by Blake, without the suppressed preface, but with the unique plate beginning, *Palamabron with the fiery Harrow*, the only copy known with fifty plates. Printed chiefly in varying shades of red, but with parts of the designs of the title-page and plates 10, 11, 16, 18, 32, 36, 37, 42, 47, and 49 printed in black. Magnificently painted with water-colors, opaque pigments and gold in a great variety of colors and shades. The full page plate showing Los and Enitharmon regarding with horror the flaming Orc is especially brilliant; the plate of Milton preparing to descend is a fine study in darker tones, as is Milton comforting Ololon; two other plates, Blake dethroning Urizen and Los stepping from the sun, are both full of strong color. Most of the outlines have been more clearly expressed by Blake in pen, and in several instances pen lines clarify the text. On the pages where the designs are slight Blake has touched up the plate delicately with bright water-colors, chiefly blue, yellow and pink. Numbered by Blake 1–50, this order having been adopted by Keynes for the text of the Nonesuch Edition of Blake's *Works*. Watermark *Ruse & Turners 1815*, about when it was executed, though the finished book may have remained on Blake's hands for some time, for this is possibly the copy advertised for sale for ten guineas in the letter written to Dawson Turner in 1818. Bound with a copy of *The Book of Thel*.
Keynes 48D. Lent anonymously.

JERUSALEM

The Emanation of The Giant Albion

1804

Printed by W. Blake Sth Molton St.

On the title-page of *Milton* Blake stated that it was to be a work *in 12 Books;* only two were published. In April, 1803, he wrote to Butts, "none can know the Spiritual Acts of my three years' Slumber on the banks of the Ocean, unless he has seen them in the spirit, or unless he should read My long Poem descriptive of those Acts; for I have in these three years composed an immense number of verses on One Grand Theme, Similar to Homer's Iliad or Milton's Paradise Lost, the Persons & Machinery intirely new to the Inhabitants of Earth (some of the Persons Excepted)." There seems to be little doubt that Blake intended to publish one great epic which would contain all the verses he had written at Felpham. Actually they were published as two books, *Milton* and *Jerusalem.* Both works are dated 1804 on their titles, by which year Blake had finished writing them. To engrave such long poems required a great deal of painstaking, tedious work, and between the end of 1803 when Blake returned to London from Felpham and 1815 he was extremely busy. There were the plates for the *Life of Romney* to finish, the illustrations for Homer and Shakespeare to work on, the series for Blair's *Grave* to execute, and the exhibition at his brother's to plan for. In addition to these tasks he painted scores of water-colors for Butts, including many of his finest pictures. It was certainly his most prolific water-color period. It is then no surprise that the earliest copies of *Milton* did not appear until 1808, and no complete copy of *Jerusalem* was issued until 1820. By the time he had finished engraving *Milton* he must have decided to issue *Jerusalem* as a separate volume.

Jerusalem was Blake's longest published poem. The book appeared complete in one hundred plates, including a frontispiece, title-page, four full-page illustrations and ninety-four plates of text and design. It was, of course, printed from relief-etched plates, uncolored in all extant copies but one, which was probably never sold during Blake's life, for it passed into the hands of Frederick Tatham together with many of Blake's other effects after his wife's death. Another colored copy may have been made. It was said to have been in the possession of John Ruskin who had the pernicious habit of cutting up illuminated manuscripts for scrap-books. Several colored fragments exist which may indeed be relics of Ruskin's vandalism.

JERUSALEM
VALA QUESTIONING JERUSALEM

Reading *Jerusalem*—and rare is the hardy soul who finishes it—one is antagonized and exhausted by the nearly unintelligible parade of eternals who create and are created, who disappear, divide themselves into creatures of opposite sexes and reunite into sexless wholes. Familiar names seem here and there to offer a refuge in the chaos, but the refuge is a mirage; the names are used symbolically. They bear a significance all Blake's own.

The epic recounts the contention within man, or Albion, of the forces of reason against those of imagination, of Satan against Jesus, of emanations against spectres, until all error, all material creation, disappears and man becomes an eternal one with his savior. In his *Vision of the Last Judgment*, Blake defines his views in prose far more lucidly than he does in verse, "This world of Imagination is the world of Eternity; it is in the divine bosom into which we shall all go after the death of the Vegetated body. This World of Imagination is Infinite & Eternal, whereas the world of Generation, or Vegetation, is Finite & Temporal. There Exist in that Eternal World the Permanent Realities of Every Thing which we see reflected in this Vegetable Glass of Nature. All Things are comprehended in their Eternal Forms in the divine body of the Saviour, the True Vine of Eternity, The Human Imagination, who appear'd to Me as Coming to Judgment among his Saints & throwing off the Temporal that the Eternal might be Establish'd."

The verse of Jerusalem is too full of strange symbolism, too far beyond most readers' comprehension. It is poetry by Aristotle's definition, *φιλοσοφώτερον καὶ σπουδαιότερον*, the most pregnant with truth and the sincerest, but *Jerusalem* fails otherwise as poetry because Blake would not translate his vision for the understanding of others. "What is Grand is necessarily obscure to weak men. That which can be made Explicit to the Idiot is not worth my care," Blake wrote, classing as idiots all who found his poetry and art incomprehensible.

On the other hand the designs to *Jerusalem* are, with the exception of those to the *Book of Job*, the greatest which Blake ever issued in book form. The plate of the Crucifixion is one of the grandest graphic interpretations of that scene. The designs may best be described as the projection of power on paper. The dramatic, breathless sweep of the figures, the sureness of the line, mark *Jerusalem* as artistically the finest of all the Prophetic Books. We can only regret that the coloring of the many plates was so unprofitable that Blake painted only one or two copies. Blake's artistic development was approaching its zenith when he was working on these designs. What he had failed aesthetically

JERUSALEM
PENCIL SKETCH OF A BOWMAN

to do with the illustrations to Young's *Night Thoughts*—to picture within the limits of a book page massive forms on a grand scale—he succeeded in doing for *Jerusalem*.

113. One hundred plates on 100 leaves, complete. Printed in black. Touched up with india ink, which also appears to have been used by Blake in this copy in place of sepia, giving a number of the plates a very dark appearance through which the white lines show up giving the same effect as in his woodcuts on pewter. This copy of *Jerusalem* was used for the Pearson photolithographic re-print made in 1877. Watermark *J Whatman, 1820.*

Keynes 49C. Lent anonymously.

114. One hundred plates on 100 leaves, a perfect copy, with the addition of a proof of plate 28 and a hitherto unrecorded state of plate 45 before the addition of the last line, *And these the names of the Eighteen*, etc. Printed in black, superb impressions. Uncolored, except for a few plates just touched with opaque grey pigment. Numbered by Blake 1—100. Watermark *J Whatman 1824* and *1826.*

Keynes 49E. Lent by The Pierpont Morgan Library.

115. One hundred plates on 100 leaves, a complete copy. Printed in red-brown. Uncolored. Watermark *J Whatman 1831* and *1832.* A posthumous copy, formerly in the collection of Thomas Butts.

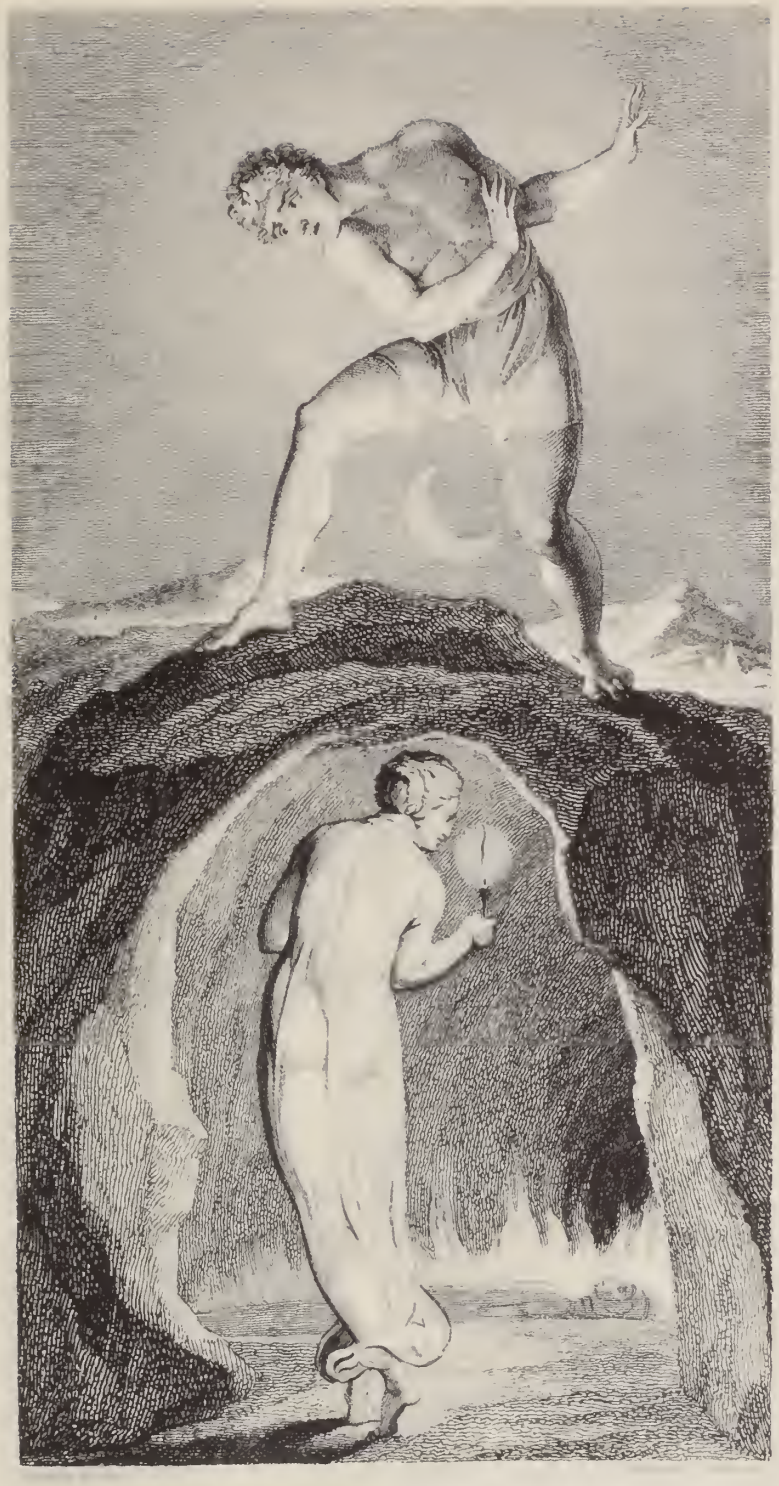
Keynes 49H. Lent by Lessing J. Rosenwald.

116. Sketch for a design on the 39th plate. Pencil. A large figure of a man, bald and bearded, rides a horse whose head appears behind him, and draws a triple bow. His left foot is curiously placed between the bow and the string. In the published design the figure of the bowman is less dominant; the three bows are more clearly three, and the horses feet are shown. The figure is facing to the right in the drawing, the left in the plate. Below the bow is what might be the head and shoulders of another figure, but it is not well defined, nor did any such figure appear in the finished design. Mr. Damon interprets the plate as "the Covering Cherub smiting the Head, Heart, and Loins."

Lent by Lessing J. Rosenwald.

117. Sketch for the design on the 41st plate. Pencil. A highly finished drawing of the gigantic figure of Hyle seated with his head bowed on his knees and his hair streaming to the ground. The scroll and the small figure at the left which appear in the published design do not appear in this drawing.

Lent by Lessing J. Rosenwald.



BLAIR'S GRAVE
THE SOUL EXPLORING THE RECESSES OF THE GRAVE

BLAIR'S "GRAVE"
INK SKETCH FOR "DEATH'S DOOR"

THE GRAVE, A POEM. BY ROBERT BLAIR.

Illustrated by Twelve Etchings Executed from Original Designs.

London: Printed by T. Bensley, for R. H. Cromek, 1808.

"A poet who writes unpoetically on death at once proves himself to be no poet," said a critic dismissing Blair and his sole poem, *The Grave*. First published in 1743 *The Grave* ran through many editions and retained its appeal up to the beginning of the 19th century. In 1805 Cromek, formerly an engraver, a pupil of Bartolozzi, decided to enter the publishing business. As his first venture he chose Blair's best-seller, *The Grave*. Possibly because he had heard Stothard, Flaxman, or Fuseli praise Blake's eccentric work, Cromek decided to have Blake illustrate it. Perhaps he had seen some designs which Blake had already drawn, and, noticing their preoccupation with death, had assumed that *The Grave* was a suitable medium for their presentation. In any event, Blake was paid twenty guineas for twelve designs, and was promised that he should engrave them.

Cromek was more anxious to make his publication a success than to keep his word or provide more work for Blake. He gave the drawings to Schiavonetti, the most popular engraver of his day, and his engravings of Blake's designs were published. "I was determined to bring you food as well as reputation," Cromek wrote to Blake in explanation of his actions, but the history of the book has been obscured by the maledictions poured upon Cromek by Blake's friendly critics and biographers.

The contemporary public approved Cromek's decision, for the book, imposingly dedicated to the Queen by Blake himself, and with a fashionable subscription list appended to the front, was a great success; in fact a second edition appeared in 1813. It is notable that Edward's edition of Young's *Night Thoughts* with plates engraved, as well as designed, by Blake, was a commercial failure. But those who bought *The Grave* with the illustrations emasculated by Schiavonetti's graver, and liked the result never appreciated the real Blake. Today, we recognize the purity and basic strength of Blake's technique, and prefer it to the prettification of his contemporaries.

The connotations of the title, *The Grave*, appealed strongly to Blake. He completely disregarded the literal text of the poem, and drew scenes from his mystical history of man. A few of the plates are noteworthy. *Death's Door*,

showing an old man entering a tomb while a youth above gazes upward, is a composite form of several designs for *America*, *The Gates of Paradise*, and *The Marriage of Heaven and Hell*. The *Councellor, King, Warrior, Mother, and Child in the Tomb* is reminiscent of Blake's earliest engravings of tombs in Westminster Abbey. Indeed, all the plates show some signs of Gothic inspiration. *The Last Judgment*, deriving perceptibly from Michelangelo and said to have been influenced also by Brueghel, whose work Blake had just seen at the Truchessian Gallery, gives us some idea of what Blake's now-lost painting of the same subject may have been like. The epic quality of the scene, its Dantesque and Miltonian significance, made it one of Blake's favorite subjects. A comparison with the engraving of Young's *Night Thoughts* may be made in the design of the awakening of the dead, which had already appeared in the earlier book. Schiavonetti's subtle, ingratiating hand has changed the dramatic vigor of the figure into what Mr. Keynes calls a "somewhat woolly rendering" of the design.

118. Published work, with a frontispiece portrait of Blake after T. Phillips, an engraved title with a design by Blake, and eleven full-page illustrations, all after the original designs of Blake and all engraved by Louis Schiavonetti.

Keynes 81. Lent by Lessing J. Rosenwald.

119. Complete set of thirteen original copperplates for Blake's illustrations for Blair's *Grave*. The plates were first used for the edition of 1808, then reissued by Ackermann in 1813, and used for a third time by him to illustrate a Spanish poem by Jose Joaquin de Mora. These plates bear Ackermann's 1813 imprint.

Keynes 81 (mentioned in the text). Lent by Lessing J. Rosenwald.

120. Portrait of William Blake. Water-color. A superb half-length portrait of Blake made for, or from, the oil painting executed in 1807 by Thomas Phillips, and now in the National Portrait Gallery, London. An engraving of this portrait by Schiavonetti was used as the frontispiece to Cromek's edition of Blair's *Grave*.

Lent by The Pierpont Morgan Library.

121. Rejected design for the title-page. Pencil, lightly painted with water-color. The Soul, in the likeness of a maiden, floats upward from the tomb into the blue of the sky. The cast-off winding sheet lies below on the sepulchre, on either side of which watches a spirit, the one on the right demon-like with dark, spiny pinions, the one on the left of gentle aspect with butterfly's wings. The face of the tomb, which has a projected cornice and a decorated front, is inscribed, "A Series of

Designs Illustrative of The Grave, a Poem by Robert Blair. Invented and drawn by William Blake, 1806." This design differs entirely from that finally adopted. Keynes 81 (this design mentioned in the text). Lent by Mrs. Louise Ward Watkins.

122. Death's Door. India ink. A preliminary, but powerful, study for the last plate in Blair's *Grave*, showing an old man entering the door of the tomb on the top of which sits a youth. The subject was one of Blake's favorites; this sketch is a fine rendering of it, bringing out the force of Blake's line before the addition of detail.

Lent by A. Edward Newton.

CHAUCER'S CANTERBURY PILGRIMS (1809-1812)

When Cromek decided to issue an engraving of the Stothard painting of the Canterbury Pilgrims, Blake was tremendously annoyed. He was disgusted by what he considered feeble imitation, and he ended his criticism of Stothard's Canterbury Pilgrims with these lines,

I found them blind: I taught them how to see;
And now they know neither themselves nor me.

Blake then issued a prospectus for an engraving by himself of his own painting. "The Designer proposes to Engrave, in a correct and finished Line manner of Engraving, similar to those original Copper Plates of Albert Durer, Lucas, Hisben (sic), Aldegrave and the old original Engravers, who were great Masters in Painting and Designing, whose method, alone, can delineate Character as it is in this Picture, where all the Lineaments are distinct." Blake published the prospectus in May, 1809; and, though it was reprinted by Gilchrist, so far as is known no copy has survived to the present day. In the next year he issued another prospectus giving an account of the details of the engraving; no copy of that either is known although it was reprinted by Russell in 1912. Finally in 1812 to stimulate the sale of the large engraving Blake had printed a little booklet containing the Prologue to *The Canterbury Tales* with Chaucer's text from Speight's edition of 1687 on the left-hand pages, and a modernized version from Ogle's edition of 1741 opposite. Included was a frontispiece "sample," designed and engraved by Blake, showing the left-hand part of the larger engraving of the Pilgrims, reduced and with some variations; at the end was a small vignette of a cathedral, also by him; and the text was preceded by an introduction, probably by Dr. Malkin, praising the advertised work.

Blake wanted to show the world that he had produced a print that was "the Finest that has been done or is likely to be done in England, where drawing, its foundation, is Condemn'd, and absurd Nonsense about dots & Lozenges & Clean Strokes made to occupy the attention to the Neglect of all real Art." Blake also felt that the Canterbury Pilgrims of Chaucer were word-pictures of eternal types, "the characters which compose all ages and nations . . . and consequently they are the physiognomies or lineaments of universal human life, beyond which Nature never steps."

Actually the engraving does not succeed in living up to Blake's promises. It shows too much conscious laboring over details, making it a technical failure. However it does portray Chaucer's characters with great understanding and in this respect alone it is a masterpiece.

123. Chaucer's Canterbury Pilgrims. Line engraving. Blake described the subject himself at length in the *Descriptive Catalogue* of 1809. According to Robert McDonald, in an article in the *Print Collectors Quarterly*, four states of this print exist. Included here are three states: the first lightly engraved with the address *no. 28 Corner of Broad Street Golden Square;* the second with the plate strengthened and the same address; the fourth with the verses of the third removed and the words, *Ye Gon to Canterbury God Mote You Spede*, inserted.

Russell 24. Lent by Lessing J. Rosenwald.

124. The Prologue and Characters of Chaucer's Pilgrims, selected from his Canterbury Tales; intended to illustrate A Particular Design of Mr William Blake which he engraved by himself. And may be seen at Mr. Colnaghi's, Cockspur Street; at Mr. Blake's No. 28, Broad Street . . . 1812. The book includes as a frontispiece a small portion of the larger Pilgrims and a vignette engraved and designed by Blake.

Keynes 75. Lent by Lessing J. Rosenwald.

A DESCRIPTIVE CATALOGUE

of Pictures, Poetical and Historical Inventions,
Painted by William Blake,
London: Printed by D. N. Shory, 7, Berwick-Street, Soho,
for J. Blake, 28, Broad-Street, Golden-Square, 1809.

In May 1809 Blake mounted the high horse of his art and tilted with his pen at the windmill of public recognition. He had painted a large fresco showing the pilgrims of Chaucer's *Canterbury Tales* leaving the Tabard Inn. Stothard had

also painted a picture of the same scene—which Blake believed to be an inferior plagiarism of his work. Cromek planned to publish, by subscription, under the patronage of the Prince of Wales, an engraving by Schiavonetti of Stothard's "well-known Cabinet Picture." Blake's indignation at this act of bad faith on the part of Stothard and Cromek induced him to appeal his case to the art public of England, a jury singularly incapable of understanding the appeal.

In the house of his brother James, the hosier, at the corner of Broad Street, Blake opened an exhibition of sixteen of his works, eleven frescoes and five drawings. Admission was set at half-a-crown for which the visitor received a copy of the *Descriptive Catalogue*. Like most of Blake's efforts to gain popular sympathy for his works and his theories, the exhibition was too incomprehensibly and uncompromisingly Blake, and his explanations too ill-tempered and radical to arouse much support. Seymour Kirkup saw the paintings and praised especially "The Ancient Britons"; Crabb Robinson records the account of his visit and quotes Charles Lamb's appreciation of "The Canterbury Pilgrims," the commentary to which Lamb declared "the finest criticism he had ever read of Chaucer's poems"; Southey also received a catalogue and saw at least one of the paintings, for he calls "The Ancient Britons," "one of his worst paintings which is saying much." Beyond that the exhibition received no other attention except for a notice in the *Examiner* for September, 1809, which took that occasion generally to vilify Blake and his works. Again Blake had failed to reach his contemporaries.

The descriptions of the paintings contain some of Blake's best prose. It is clearly, though vehemently, written. "Mr. B. appeals to the Public, from the judgment of those narrow blinking eyes, that have too long governed art in a dark corner." So he set down his credo of art, his principles of technique, his admiration for Raphael and Michelangelo, his scorn of Rembrandt, Rubens, Titian, and Correggio. In these dissertations on art he mixed a superb literary criticism of *The Canterbury Tales*, a mystical exposition of Druidism, a note on a vision of Swedenborg, and other echoes of his universal philosophy. The power of Blake's writing arises from his absolute unwavering sincerity; its weakness is inherent in his inability to see any viewpoint but his own.

125. John Linnell's copy. It has his autograph address and date on the flyleaf, "John Linnell, 38 Porchester Terrace, Bayswater, 1846." Below is written "To James T. L. 1866." Bound with the *Catalogue* is a copy of the *Poetical Sketches*.

Keynes 30 (this copy unrecorded). Lent by Lessing J. Rosenwald.

ON HOMER'S POETRY and ON VIRGIL
(*also*)
THE GHOST OF ABEL

A Revelation In the Visions of Jehovah Seen by William Blake
(1818–) 1822

Blake's last relief-etched productions were what Gilchrist calls "Sibylline Leaves." Only two such works have survived, *On Homer's Poetry* and *On Virgil*, both etched on a single leaf with only slight decorations, and *The Ghost of Abel*, printed on two leaves with slightly more vigorous but still rather unimportant designs. Gilchrist hints that several more were written by Blake but never published because of the expense of copper-plates. If so, they were among the manuscripts burned after Blake's death by Tatham as unworthy of publication. All the known copies of the *Sibylline Leaves* are printed in black and uncolored. The colophon to *The Ghost of Abel* reads, *1822 W Blakes Original Stereotype was 1788*. The date 1788 would seem to refer to the origination of the process of "illuminated printing" rather than to the composition or an earlier edition of the poem; and both these, as well as the engraved plate of *Laocoon*, were probably executed between the time *Jerusalem* was finished, about 1818, and 1822.

On Homer's Poetry is a continuation of the ideas expressed in the engraving *Laocoon*, the condemnation of classical art and the congruence of true Christianity and true art. *The Ghost of Abel* is a further episode in Blake's story of Jehovah-Urizen in which, inspired by Lord Byron's career, Blake maintains that Cain was "of the Devil's party," a rebel against deified religion; that Abel's Ghost became the power from which sprang that religion based on retribution; that all will be saved by Jesus who will substitute forgiveness for retribution. These plates were ephemeral publications and add little to Blake's prophecies, nothing to his art.

126. On Homer's Poetry and On Virgil. Single plate of relief-etching, printed in black. Uncolored. Issued about 1818–22.
Keynes 50. Lent by Allan R. Brown.

127. The Ghost of Abel. A Revelation In the Visions of Jehovah Seen by William Blake. 2 plates on 2 leaves of relief-etching, printed in black. Uncolored. Watermark *J Whatman 1821*. Issued, as reads the colophon, in 1822. Formerly in the collection of Thomas Butts.
Keynes 51A. Lent by Lessing J. Rosenwald.

THE PASTORALS OF VIRGIL

Adapted for Schools: By Robert John Thornton, M.D.
London: Stereotyped and Printed by J. M'Gowan,
Published by F. C. & J. Rivingtons, 1821.

The woodcuts for Thornton's *Virgil* represent a quiet backwater in the history of Blake's designs. Commissioned by Dr. Thornton for a school edition of *Virgil* in 1820, the same year that the first set of water-colors for the *Book of Job* were completed, these little scenes are quite foreign in mood, subject, and technique to any of Blake's other designs. Homely in content, evocative of all the poetry traditional in the pastoral theme, their appeal is not restricted to the initiated.

The vicissitudes that followed upon the completion of the series are well known. Misunderstood by almost all but a few painter friends, including Linnell and Lawrence, they were cut down to please the publisher. In their original uncut form only two complete sets remain, the present example and a set in the British Museum.

128. Eight proofs, plates II–V and VI–IX, uncut on two sheets. These eight subjects are the only ones which have survived in an unmutilated state. The only other complete set of the eight uncut proofs is in the British Museum. This set was formerly in the collection of John Linnell.
Keynes 77 (this set mentioned in the text). Lent by Lessing J. Rosenwald.

129. Four proofs, plates II–V, uncut on one sheet signed *W. Blake* in lower left margin. This sheet was apparently given to Samuel Palmer by Blake when the latter was living at Fountain Court. With the proofs is a letter from Samuel Palmer to Mrs. George, who had the proofs for a time, but later gave them back to Herbert Palmer.
Keynes 77 (this set of proofs unrecorded). Lent by Philip Hofer.

130. Four proofs, plates VI–IX, uncut on one sheet.
Keynes 77 (this set of proofs unrecorded).
Lent by The Pierpont Morgan Library.

131. A complete set of 17 wood-engravings by Blake in the abbreviated size adopted for publication in Thornton's *Virgil*. The engravings are mounted in a scrapbook which bears a manuscript label: *John Linnell 1834*. Apparently these were John Linnell's specially selected impressions of the cuts in the size eventually adopted for the book.
Keynes 77. Lent by Lessing J. Rosenwald.

THORNTON'S "VIRGIL"
UNCUT PROOF OF PLATES II–V

132. *Yet though with years my body downward tend,*
as trees beneath their fruit in autumn bend, . . .
Pencil and wash. The finished original design for the third wood-block. Two overhanging trees enclose the composition on the right and on the left. Beneath sit two shepherds, one old and bearded, the other young. A flock of sheep lie between them. Formerly in the collection of John Linnell.
Keynes Pencil 50–54. Lent by Dr. Fred T. Murphy.

THORNTON'S "VIRGIL"
ORIGINAL DESIGN FOR "NOR FOX, NOR WOLF, NOR ROT AMONG OUR SHEEP"

133. *Nor fox, nor wolf, nor rot among our sheep:*
From these good shepherd's care his flock may keep.
Pencil and wash. The finished original design for the seventh wood-block showing a shepherd chasing a wolf away from his sheep-fold. Formerly in the collection of John Linnell.
Keynes Pencil 50–54 (this drawing not reproduced).
Lent by Chauncey B. Tinker.

134. *Menalcas, lord of these fair fertile plains,*
preserves the sheep, and o'er the shepherds reigns;
for him our yearly wakes and feasts we hold.
Pencil and wash. The finished original design for the thirteenth wood-block. At the right a man and woman seated under a tree are playing on a lyre and a violin. Near them are two small children. Three graceful figures at the left dance to the music. In the background a temple is faintly outlined. Formerly in the collection of John Linnell.
Keynes Pencil 50–54. Lent by Dr. Fred T. Murphy.

135. *First then shall lightsome birds forget to fly.* Pencil and wash. The finished original design for the fourteenth wood-block. A mountainous landscape in the distance, in the middle ground some buildings on the border of a lake, and in the foreground a flock of birds in flight. The engraving made from this drawing was not cut by Blake, but by a journeyman engraver. Much of the original charm of the design was thereby lost in the published state. Formerly in the collection of John Linnell.
Keynes Pencil 50–54. Lent by Philip Hofer.

136. *The briny ocean turn to pastures dry.* Pencil and wash. The finished original drawing for the fifteenth wood-block. A slight sketch showing six ships at sea; the shore is just visible in the left foreground. The engraving made from this drawing was not cut by Blake.

Keynes Pencil 50–54. Lent by The Brick Row Book Shop, Inc.

THORNTON'S "VIRGIL"
ORIGINAL DESIGN FOR "WITH SONGS THE JOVIAL HINDS RETURN FROM PLOW"

137. *With songs the jovial hinds return from plow.* Pencil and wash. The finished original design for the nineteenth wood-block, showing a man unyoking a pair of oxen; two others with musical instruments in their hands move right. The sun sets below a hill in the background.

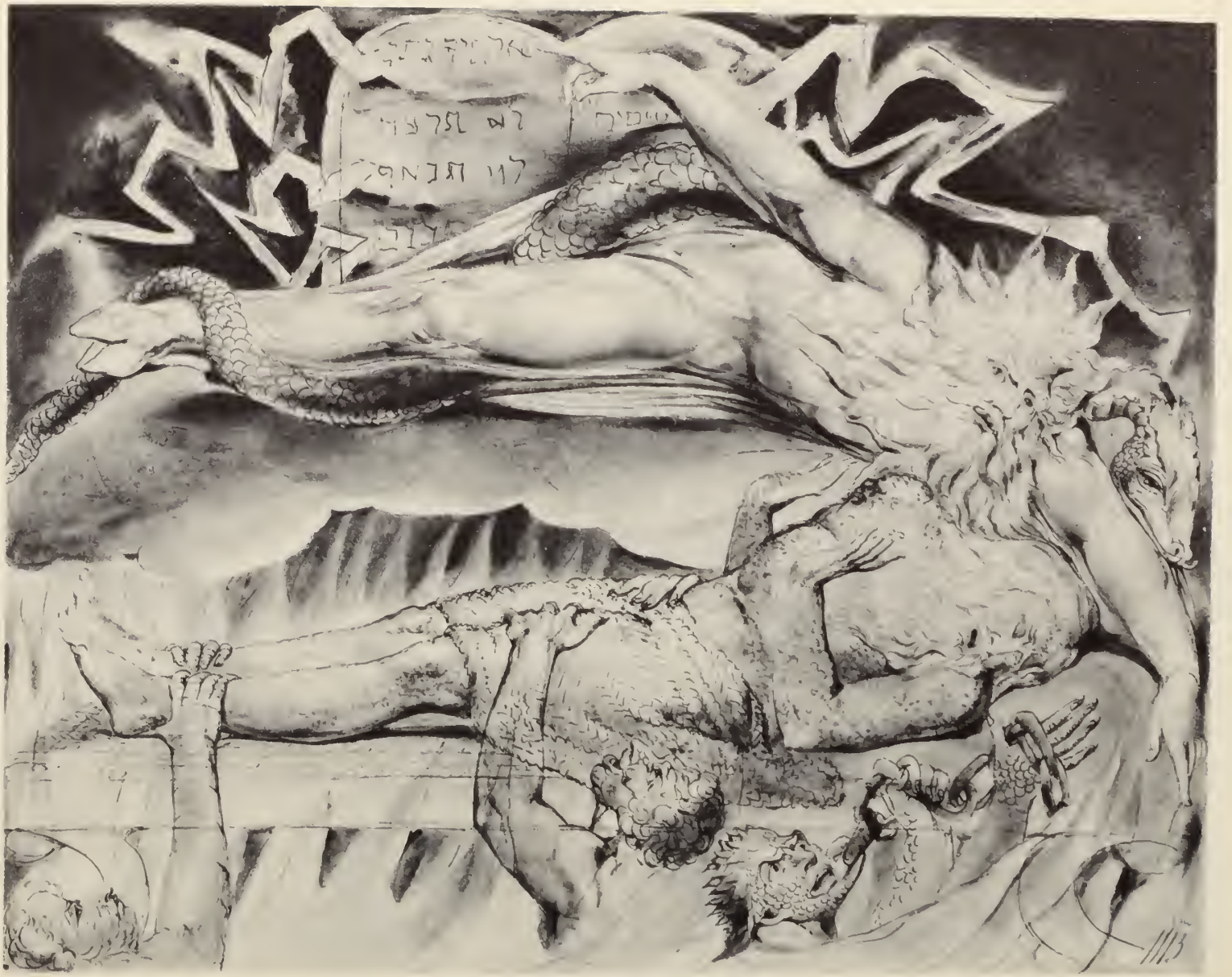
Keynes Pencil 50–54. Lent by Russell G. Pruden.

ILLUSTRATIONS OF THE BOOK OF JOB

In twenty-one plates, invented and engraved by William Blake.
London: Published by the Author, and Mr. J. Linnell. March, 1826.

Blake has been characterized as a system-maker. In the *Illustrations of the Book of Job*, there appears the extraordinary phenomenon of a private system-maker deliberately refashioning the traditional biblical story with the simplest of tools—the pencil, the water-color brush and the burin—into a second, though graphic, masterpiece. Such a feat was not accomplished hastily. The Job theme had slowly gathered momentum throughout Blake's life, and the unfolding of the meaning of the story in his artistic as well as spiritual consciousness can be traced. As early as 1793 Blake had produced a large engraving of Job done in the conventional dot and lozenge technique. To the same early period belongs a painting of Satan smiting Job, a water-color of Job and several drawings. Then followed the long period in which the "illuminated books" appeared.

ILLUSTRATIONS OF THE BOOK OF JOB
WATER-COLOR DESIGN FOR "WHEN THE MORNING STARS SANG TOGETHER"



ILLUSTRATIONS OF THE BOOK OF JOB
WATER-COLOR DESIGN FOR "WITH DREAMS UPON MY BED THOU SCAREST ME"

ILLUSTRATIONS OF THE BOOK OF JOB
WATER-COLOR DESIGN FOR "GREAT & MARVELOUS ARE THY WORKS, LORD"

Finally, at the close of Blake's life, thanks to a series of lucrative commissions, the last great sets of designs were made. The first commission came from his friend of long standing, Thomas Butts. For him were made in 1823, a magnificent set of twenty-one water-colors illustrating the history of Job. When his new friend, young John Linnell, saw these, he was so enthusiastic that a new and larger project was embarked upon immediately. The first set of water-colors was to be copied for Linnell—it is said that Linnell traced the outlines of the Butts set and that Blake applied the color—and from them Blake was to execute a series of engravings. Blake was in the habit of making small slight sketches as a guide for his engravings; in the case of Job, the water-colors were too large to serve as models. Consequently, small pencil designs formed the bridge between the first two sets and the smaller engraved designs. The early proofs for the engravings—until recently the property of the Linnell family—give final testimony of the care and patience which Blake expended on the illustrations, and of his method of working on copper. Tentative sketches in pencil on the margins of many of these proofs show the development of what were to become Blake's most charming works in engraving. Technically, the central sections of the proofs are very interesting. In spite of Blake's diatribes against the use of light and shadow, here it is evident that he was absorbed with the problem of light and dark. Repeatedly he burnished out details in order to establish contrasts and darkened other lines to heighten the dramatic content. Although the water-colors have a very beautiful harmony of line and color, the engravings represent the true culmination of Blake's special genius. Freed from the conventions of contemporary illustration, Blake was able, at the end of his life, to work on copper with a directness, a simplicity and a vigor quite in the tradition of the craftsmanship of the Renaissance.

As decoration, line and color, these illustrations are sufficient in themselves to stir the imagination. However, as has been pointed out, the designs are more than a satisfying artistic and dramatic picturing of the biblical story. They are the full embodiment of Blake's very personal philosophy. The simplest key to his message is to be found in the positions of the protagonists. Briefly, the left signifies the material or evil and the right the spiritual or good. From the first illustration Blake's interpretation is clarified when it is realized that God and Job have the same likeness. Thus Job's trials, according to Blake's version, were in reality a spiritual struggle within a single consciousness. As the drama progresses in picture after picture of amazing intentness and power, the border scenes provide the music which sets the mood for the central theme.

ILLUSTRATIONS OF THE BOOK OF JOB
PENCIL SKETCH FOR "JOB AND HIS DAUGHTERS"

138. Complete set of twenty-one designs. Water-colors. This is the first set made by Blake for his patron Thomas Butts, probably about 1820. In general, pale tones were used; greys, blues and yellows dominate the color scheme. In the second set made for John Linnell, Blake darkened almost all the scenes; deeper blue, flame, purple, and green replace the earlier light tones. Also in the second set details are a little more carefully delineated by the use of india ink not only on the figures, but also on the trees and hills. Although the two sets show few variations Blake made some changes in composition, most noticeable in the "Whirlwind" and the "Vision of Christ." These water-colors show Blake at the height of his powers. He may have intended to alter the symbolism by the use of deeper, more tragic colors, in the second set, but any preference between the two must remain a matter of taste. Signed *W B inv.* The water-colors were sold by the son of Thomas Butts to Monckton Milnes. Later at the Crewe sale they were bought by the late J. Pierpont Morgan.

Morgan I, pp. 20-46, and II. Lent by The Pierpont Morgan Library.

139. *When the Almighty was yet with me; when my Children were about me.* Water-color. Job is seated in the center; his family, disposed about a couch on the left, turn towards a group of angels approaching from the right, the foremost bearing a scroll; there is a background of trees, through which a flock of sheep is seen, and a landscape beyond. This is a version of the design first used as the lithograph of "Enoch" and afterwards incorporated as the lower half of the second plate in the *Job* series. Probably done about 1800.

Not in Morgan. Lent by John W. Warrington.

140. *When the morning Stars sang together, & all the Sons of God shouted for joy*, engraved as plate 14. Water-color. The design is outlined in ink and only lightly touched up with colors. Most of the coloring is a blue-green wash, but the clothing of Job and his friends has a brownish tint, and there is some yellow in the sun and moon. The effect is superb. Originally from the collection of John Linnell.

Morgan I, p. 36. Lent by A. Edward Newton.

141. *Great & Marvelous are thy Works, Lord*, engraved as plate 21. Water-color. The scene represents Job and his family restored to prosperity. Job stands in the center under a large tree, surrounded by his sons and daughters. The sons have removed the musical instruments from the tree and the three daughters are represented as practising the three arts. In this second version Blake added more grey tones to his water-colors; soft greens, blues and greys predominate. A very beautiful design, it admirably illustrates the text: "They raise their spiritual symphony to mingle with the song of the morning stars, as the rising sun engulphs their light."

Morgan I, p. 46. Lent by Mrs. William Emerson.

ILLUSTRATIONS OF THE BOOK OF JOB
FIRST STATE OF "AND THERE CAME A MESSENGER UNTO JOB"

ILLUSTRATIONS OF THE BOOK OF JOB
FIRST STATE OF "THEN A SPIRIT PASSED BEFORE MY FACE"

ILLUSTRATIONS OF THE BOOK OF JOB
PUBLISHED STATE OF "THEN A SPIRIT PASSED BEFORE MY FACE"

142. Sketch for the title-page. Pencil. An early sketch. At the top appear the title and the Hebrew words. Below are angels ascending on the right and descending on the left. In the lower right is a note by Tatham and on the reverse the signature of Rossetti, to whom the sketch belonged at one time.

Morgan I, p. 20. Lent by Lessing J. Rosenwald.

143. *There were not found Women fair as the Daughters of Job in all the Land.* Pencil. A vigorous preliminary sketch for the painting or the engraved plate of Job and his Daughters. In Rossetti's *List of Uncoloured Works* by Blake appended to the second volume of Gilchrist the drawing is described as "Slight in execution; the design pretty nearly as in the engraved plate, but without the visionary subjects in the background." In fact, it would seem that Blake originally intended a landscape background, for above Job's head a sun may be seen, and sketchy lines which may represent the contours of a landscape appear behind him. Neither this nor the oil painting are mentioned in the Morgan volume.

Rossetti 85. Lent by Lessing J. Rosenwald.

144. Complete set of twenty-one designs. Water-colors. This set of water-colors, copied from the larger Butts and Linnell series, was discovered in Auckland, New Zealand, in 1928. They form apparently the link between the larger water-color designs and the smaller engraved plates. The New Zealand set belonged originally to an artist, a pupil of John Linnell, named Albin Martin, who emigrated to New Zealand in the middle of the nineteenth century. The drawings are all carefully finished and painted with bright water-colors. Since their discovery was not upheld with fully documented provenance, there has been some discussion of their position in the Job Cycle. Binyon, writing on the *Place of the New Zealand Set*, concludes with these words: "Judging them simply by themselves, I myself cannot believe that any other hand than Blake's could have caught so intimately his manner and his spirit, as do the best of these water-colors, such as that for No. 12, where the figure of Elihu shews a manifestly finer conception and execution than in any of the preceding sets."

Morgan I, pp. 20-50, and V. Lent by Philip Hofer.

145. Sixty-six trial states for the *Book of Job*. This collection of proofs belonged formerly to the Linnell family. A number, but not all, of the rare early states were exhibited in 1914 at the Manchester Whitworth Institute. Then, apparently, they were lost sight of for a time. Later Keynes, writing in the Morgan Library publication, says of these plates: "Various early states were described in Binyon's *Engraved Designs of William Blake*, 1926, and quite recently Mr. Herbert Linnell has discovered a further series of proofs, some of which are earlier than any previously known." The catalogue continues with a careful enumeration of the early states. For all but three of the 21 designs, the present series contains the unique first proof states

described by Binyon and Keynes. For most of the proofs Blake experimented with the effects to be gained by printing on heavy and thin paper, and on two occasions he used vellum. These last are the only two known impressions on vellum. A few minor differences which have not been noted appear in plates I and II. A shadow on the right arm of the second shepherd from the left makes an intermediary undescribed state between the first and second of Keynes and Binyon. In plate II, in the third described state, there appears a variation in the shading of the cloaks of the two shepherds in the margins. As a series these proofs are an invaluable record of the development of the Job engravings.

Morgan I, pp. 20-46. Lent by Lessing J. Rosenwald.

146. Twenty-one plates, line and stipple engraving, uncolored. Printed in black. Watermarks *T* and an open device. These are early proofs, before publication lines and without work afterwards added by the engraver. Also in a number of the plates interesting differences from the published versions appear. In plates three and five, for example, there are tongues of flame in the margins, afterwards removed. This copy was once in the possession of Mrs. Samuel Palmer, to whom it was given by her father John Linnell.

Morgan I, pp. 20-46. Lent by Lessing J. Rosenwald.

147. Twenty-one plates, line and stipple engraving, uncolored. Printed in black. Watermark *J Whatman Turkey Mill 1825.* With the imprint: *London, Published as the Act directs March 8: 1825 by Will Blake No 3 Fountain Court Strand.* A set of the india proof impressions on large, uncut sheets of paper. Formerly in the Linnell collection.

Morgan I, pp. 20-46. Lent by Lessing J. Rosenwald.

148. Job and His Three Daughters. Oil on canvas. In the center on a vermilion couch Job sits with his arms outstretched over his two daughters who are on either side. At his knee is the third daughter dressed in pale blue. The foreground is made up of lozenges of varying rich hues of blue, red and brown. Behind, hanging on the wall, are three monochrome paintings representing Jehovah in a whirlwind, a nude figure with a plough, and on the left several figures which are rather indistinct. Blake painted but few pictures in oil. The present example has just been subjected to a careful cleaning which revealed not only the substructure of sound draughtsmanship, but an exquisite coloring hitherto unsuspected in Blake's painting. Due to his use of carpenter's glue, time had so obscured the pigments that no true appreciation of the artist's intention could have been perceived from the former condition of the painting. Although somewhat earlier than the water-colors for the *Job*, the composition is identical with the last plate, *There were not found Women fair as the Daughters of Job in all the Land.*

Lent by Lessing J. Rosenwald.

BLAKE'S ILLUSTRATIONS OF DANTE

Seven Plates, designed and engraved by W. Blake.
(1827)

"Dante saw Devils where I see none, I see only Good." The latter part of this statement was not entirely true, but as is the case with many of Blake's cryptic remarks, an understanding of his intention rather than a word for word construing is needed. Actually, Blake seems to have meant that Dante's devils were not his. Given more time he would certainly have conjured up devils of his own of equally harrowing proportions. Perhaps it was for this reason, a lack of time—Blake died in 1827 while still at work on the Dante—that the *Divine Comedy* illustrations do not compare favorably with those for Job. Fortunately, the work was paid for by Linnell, in an arrangement which amounted to a pension.

Blake began work on the illustrations for the *Divine Comedy* in about 1824. Since he felt impelled to read Dante in the original, he undertook at this period in his life to study Italian. Later, armed with Cary's translation and an Italian grammar, he did set about reading the *Divine Comedy*.

A few letters to Linnell, notes on the margins of the pencil sketches for the engravings, and recorded conversations held with Henry Crabb Robinson, reveal that as the work progressed Blake began to take strong exception to the philosophy of Dante. For the Job illustrations, Blake had been able to interpret the story in his own terms, but with those for the *Divine Comedy*, a growing lack of sympathy with the great Italian author resulted in designs which were astonishingly literal illustrations for the poem. There was nothing else that Blake could do until he had more completely synthesized the whole in his own mind. Thus the design in six of the seven plates suffers; *The Whirlwind of Lovers* alone is successful. Engraved directly on copper-plates, without the aid of any etching so commonly employed by contemporary illustrators, the individual lines express a freedom and vitality which surpasses anything that Blake had done before on copper. But a comparison between the engravings and some preliminary sketches of the subjects such as "Beatrice on the Car," or "Lucia carrying Dante," shows that the engraved line did not serve his imagination as it had in *Illustrations of the Book of Job*.

149. Seven plates, unnumbered. Line engravings. Printed in black. Uncolored. Blake was working on the plates for the *Dante* at the time of his death. Although he had made over a hundred sketches for designs, he completed only seven engravings.

ILLUSTRATIONS OF DANTE
PUBLISHED STATE OF "THE WHIRLWIND OF LOVERS"

ILLUSTRATIONS OF DANTE
PENCIL SKETCH FOR "THE WHIRLWIND OF LOVERS"

The copper-plates, the original sketches and a number of impressions of the engravings became the property of John Linnell, since he had commissioned and paid for the project. The *Dante* collection was retained by the Linnells until 1918, when the sketches and a limited number of the sets of engravings were sold.

Keynes 56. Lent by Lessing J. Rosenwald.

150. Seven original copper-plates. On the reverse of each plate is the maker's name, *Pontifex & Co., 22 Lisle Street, Soho, London*. Apart from these copper-plates for the *Dante*, the copper-plates for *Job*, now in the British Museum, and a fragment for *America*, none of the metal plates designed and engraved by Blake has survived. Keynes gives an account of the copper-plates in the introduction to his *Bibliography*, "The whole number of etched plates that Blake accumulated must have been considerable, for the printing of various books was done at intervals over a long period of years, and it is probable that almost the whole stock was in possession of Blake's widow for several years after his death. Mrs. Blake does not seem to have made use of them, but when at her death Blake's stocks passed into the keeping of Frederick Tatham, several of the sets of plates were taken out and a few impressions were made from them . . . The plates are said then to have been stolen and sold as old metal, and their value from this point of view was no doubt considerable." Formerly in the Linnell collection.

Keynes 56 (mentioned in the text). Lent by Lessing J. Rosenwald.

151. The Whirlwind of Lovers. Pencil. A small sketchy drawing representing the whirlwind of lovers which appears in the left-hand portion of the engraved design. This subject was engraved as the first plate, and is called variously "The Whirlwind of Lovers," "The Circle of the Lustful," and "Paolo and Francesca." None of the figures in this drawing is defined; it seems to be a very early draft of the design later engraved, merely showing the direction that the figures were later to assume. The outlines of a Gothic cathedral are lightly drawn in the background; this architectural detail was omitted in the published engraving.

Lent by Lessing J. Rosenwald.

Paintings

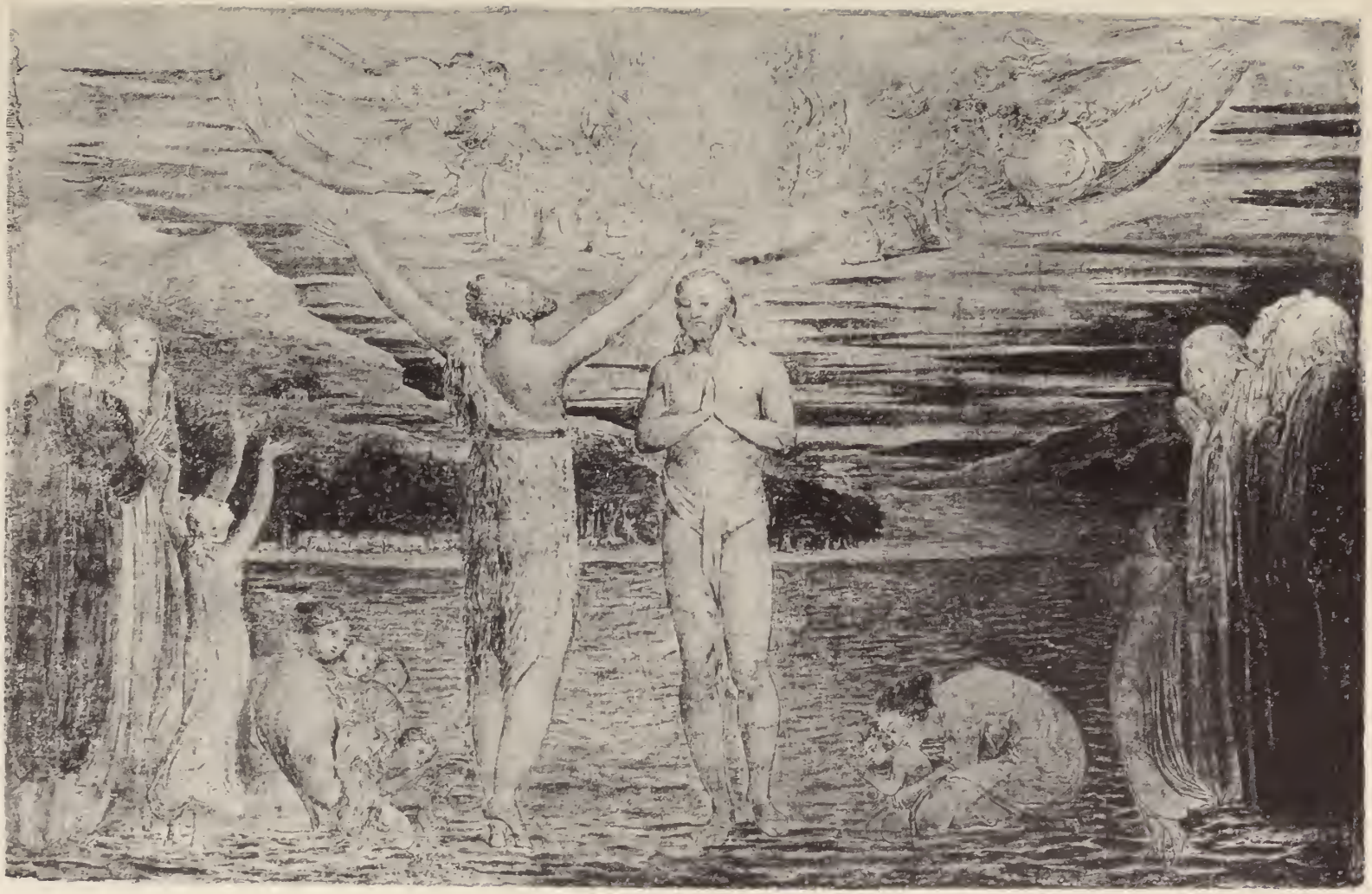
Blake was not a painter in the accepted sense of the term since he never really mastered the technique of oil painting. Probably, it was for this reason he did little work in oil on canvas. His fulminations against Rubens, Reynolds and the great masters of color are famous and quite often misunderstood. They must be put down in part to a feeling of frustration that he could never manage pigment without losing the hard form and outline of which he was so enamoured. It was quite natural that he should admire and prefer the earlier fresco painters. Yet to consider that he had no liking for color is absurd in face of the exquisite color harmonies of the water-colors or the unique subtleties of the illustrated books. A number of times Blake did wrestle with oil, but the few remaining canvases have been misjudged principally because time has been so harsh to them. Unfortunately his love of experiment, possibly a lack of knowledge, led him to substitute common carpenter's glue for the usual glaze. Gilchrist relates that Joseph the sacred carpenter had appeared in a vision and revealed that secret to him. A darkening and destruction of his pigments have inevitably followed. In the painting of *Job and his Daughters*, recently cleaned of the surface dirt and glue, one can see his original intention. Clear pleasant colors were applied to carefully delineated figures. In the *Nativity* the mellow glow almost obscuring the scene makes a very satisfactory haze for the subject. A realization that he could but rarely express with ease his ideas in oil with brush doubtless led to the production of the "frescoes" or color-printed drawings. One must turn to the books and to the water-colors to evaluate him as a colorist.

152. The Angel Gabriel Appearing to Zacharias. Tempera, on canvas. The painting is delicately executed, and the colors, as described by Mr. Russell, pretty and jewelled. As in all of Blake's tempera and oil paintings the colors are darkened by his peculiar and unfortunate use of carpenter's glue as a binder for his pigments, but in this painting rather more than in most we are able to get some idea of the quality of Blake's original tones. Signed *W B*. Originally painted for Thomas Butts.
Figgis 38. Lent by William Church Osborn.

153. The Nativity. Tempera, on copper. A dramatic painting, and probably in its pristine state one of Blake's finest tempera works, but now in rather poor con-

PAINTING
THE ANGEL GABRIEL APPEARING TO ZACHARIAS

PAINTING
THE NATIVITY



PAINTING
THE BAPTISM OF CHRIST

dition, the surface being somewhat restored. Mr. Russell suggests that there exists in the Vatican a Roman bas-relief representing the miraculous birth of Dionysius which may have been known to Blake through a drawing by Flaxman, Cumberland, or another of his friends, and that the present design may have been suggested by it. The colors are now indistinct except for the white of the Virgin's dress and the blue of the other two figures. Originally painted for Thomas Butts.

Figgis 39. Lent by Mrs. William T. Tonner.

154. The Baptism of Christ. Tempera, on canvas. A company of angels appears about the Holy Ghost in the red-streaked blue sky. On either side of the main figures of Christ and John the Baptist are admiring and adoring people, some of whom are baptizing their children in emulation. The landscape background is particularly fine. Mountains come down to a wooded shore on the left; the river winds away to the right where other mountains can be seen sloping down to the waters. Originally painted for Thomas Butts.

Rossetti 163. Lent by The Rhode Island School of Design.

155. St. Matthew. Tempera. Painted in subdued colors. The term tempera is somewhat misleading. Gilchrist says of these paintings, "Some of his pictures in this material on board have been preserved in good condition, and so have a few even on cloth. They come nearer to tempera in process than to anything else, inasmuch as white was laid on mixed with the colours which were tempered with common carpenter's glue." From the collection of Thomas Butts.

Lent by Mrs. William Emerson.

Water-Color and Wash Drawings

It is of significance that Blake did not begin to paint in water-colors until his mature years. The golden rule of art stated in the *Descriptive Catalogue* had been the guiding principle in all his work—"the great and golden rule of art, as well as of life is this: That the more distinct, sharp and wirey the bounding line, the more perfect the work of art, and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism, and bungling." But Blake was trained as an engraver. He gained a knowledge of color slowly and somewhat against his youthful convictions through the difficult process of printing the "illuminated books." In many copies of the books he was frankly experimenting, but by 1800 he had learned to arrange very beautiful color harmonies. Furthermore, during the Felpham interlude an intellectual change had occurred. His ideas became clarified and his future course seemed already plotted. In a letter written to Butts at this time he says, "Nothing can withstand the fury of my Course among the Stars of God & in the Abysses of the Accuser. My Enthusiasm is still what it was, only Enlarged and confirmed." From now on he was, in his own words, "drunk with intellectual power." After his return from Felpham to London the great series of water-color designs appeared.

To understand Blake's water-colors it is necessary to realize that they are representations of visions directly inspired by his reading. A list of the books which absorbed him is not long—the Bible, Milton, and Dante—but this listing of titles is sufficient to indicate the course on which he was embarked. In almost every instance the painting reproduces faithfully the images provoked by the poetry. To walk through a chronological exhibition of English art, such as was held in Paris in 1938, and to come suddenly upon these visions is an important experience. Then it becomes patently evident that the designs neither follow upon, nor fit logically with, any other group. They are not concerned with the contemporary or historical scene, or with the natural world, although for symbolism Blake quite often created beautiful single and isolated objects in nature, trees, flowers and animals. He employed natural objects for the sake of the design, for pattern and for color. The fantastic descriptions of *Revelation*—the

WATER-COLOR
PESTILENCE: THE DEATH OF THE FIRST BORN

WATER-COLOR
THE INFANT JESUS PRAYING

WATER-COLOR
THE GHOST OF SAMUEL APPEARING TO SAUL

WATER-COLOR

THE WHIRLWIND: EZEKIEL'S VISION OF THE CHERUBIM AND EYED WHEELS

Beast and the *Woman Clothed in the Sun*—and *Famine*, and *Pestilence* from the Old Testament take on, in his paintings, an intense and haunting reality. Thus, in a roomful of Blakes, one sees the disturbing picture of the artist's mind. It is an intellectual art compelling, and often repelling, the beholder.

The more obvious construction of the paintings can be analyzed: a building in architectural planes, unparalleled in English art since the middle ages, a subtle juxtaposition of transparent colors laid on with flat smooth washes and a careful interrelation of linear rhythms. As is consistent with this flat, compact structure in which Blake designed, there is no feeling for atmosphere. The figures, while they have mass, have no weight; yet they are never shells because they have a strong emotional content. Blake mastered these particular artifices by experience, rather than inherited or developed them through a master-to-pupil tradition. The bounding line of which he wrote so much, he admired in Flaxman and in Fuseli. But with them it was an even wire, static, and often containing the arid coldness of the neo-classic, while with Blake it gained not only in elasticity, but in variety and sensitivity. Small wonder that the usual tag of the art historian can be placed on Blake with only the greatest of difficulty. Certainly Blake appears at times to be what is termed a romantic. Did not West, one of the early romanticists, choose to paint "Death on a Pale White Horse"? With a little more conviction Blake can be termed a classicist, for he obviously admired Flaxman and the hard outline of antiquity. A modern expressionist, however, more nearly suits, since it allows of more freedom in its canon. But no single classification can be used to pigeonhole him neatly. The reality of his vision, expressed by a magic pencil and enhanced with exquisite color, gives him an unique place in the history of English painting.

156. The Creation of Eve. Water-color. An entirely different version of the subject from that used to illustrate the same event in *Paradise Lost*. A large, bearded figure of God in flowing robes stands in the center holding in his left hand the right hand of Eve. She, nude with long golden-brown hair, steps down from a cloud towards Adam. Adam, reclining on his left elbow, his back towards us, extends his right hand up to God, as he looks towards Eve. Above him on the left is a grape vine. Below the cloud on which Eve stands may be seen the heads of four sheep and a lion. The only definite, outstanding color is the light, but vivid, blue in the clouds behind Eve. Signed *W B inv.* Originally executed for Thomas Butts; later in the collections of Lord Houghton and the Earl of Crewe.
Rossetti 129. Lent by The Metropolitan Museum of Art.

157. Noah and the Rainbow. Water-color. Noah stands with outstretched arms before a flaming altar in the center of the picture. On the left kneel his three sons, on the

right his wife and three daughters-in-law. Across the background the rainbow arches, under which can be seen the receding flood and the Ark perched on Mount Ararat. Signed *W B inv.* Originally painted for Thomas Butts, and entered in the "Debtor and Creditor Account" between Blake and Butts on May 12, 1805.

Rossetti 67. Lent by Mrs. Alexander M. White.

158. Famine. Water-color. Rossetti was moved to write a fine description of this water-color, "A child seeks the breast of its dead mother; a young woman paces about objectless and desolate; a man strips with his teeth the flesh off the arm of a naked corpse, while a woman with famine-wrung features, turns away in horror. For scenery, a gaunt, leafless tree; the entrance to a savagely bare building like a sepulchre; and unclad hills, under an ordinary sky." Signed *W B inv. 1805.* Formerly in the collection of Thomas Butts, entered in the "Debtor and Creditor Account" between Blake and Butts on May 12, 1805.

Figgis 63. Lent by The Museum of Fine Arts, Boston.

159. Pestilence: The Death of the First Born. Water-color. A green, scaly demon with long outstretched arms, outlined in fire, sows pestilence. In the foreground is a rhythmic frieze of ten figures in various attitudes, one already dead, several afflicted and half-fainting, others terror-struck. Against an ominous grey sky two pyramids are outlined. In 1784 Blake sent to the Academy a design called "War Unchained by an Angel—Fire, Pestilence, & Famine Following." Twenty-one years later he returned to the same theme and made a series of four water-colors to which this and the preceding design belong. Signed *W B inv.*

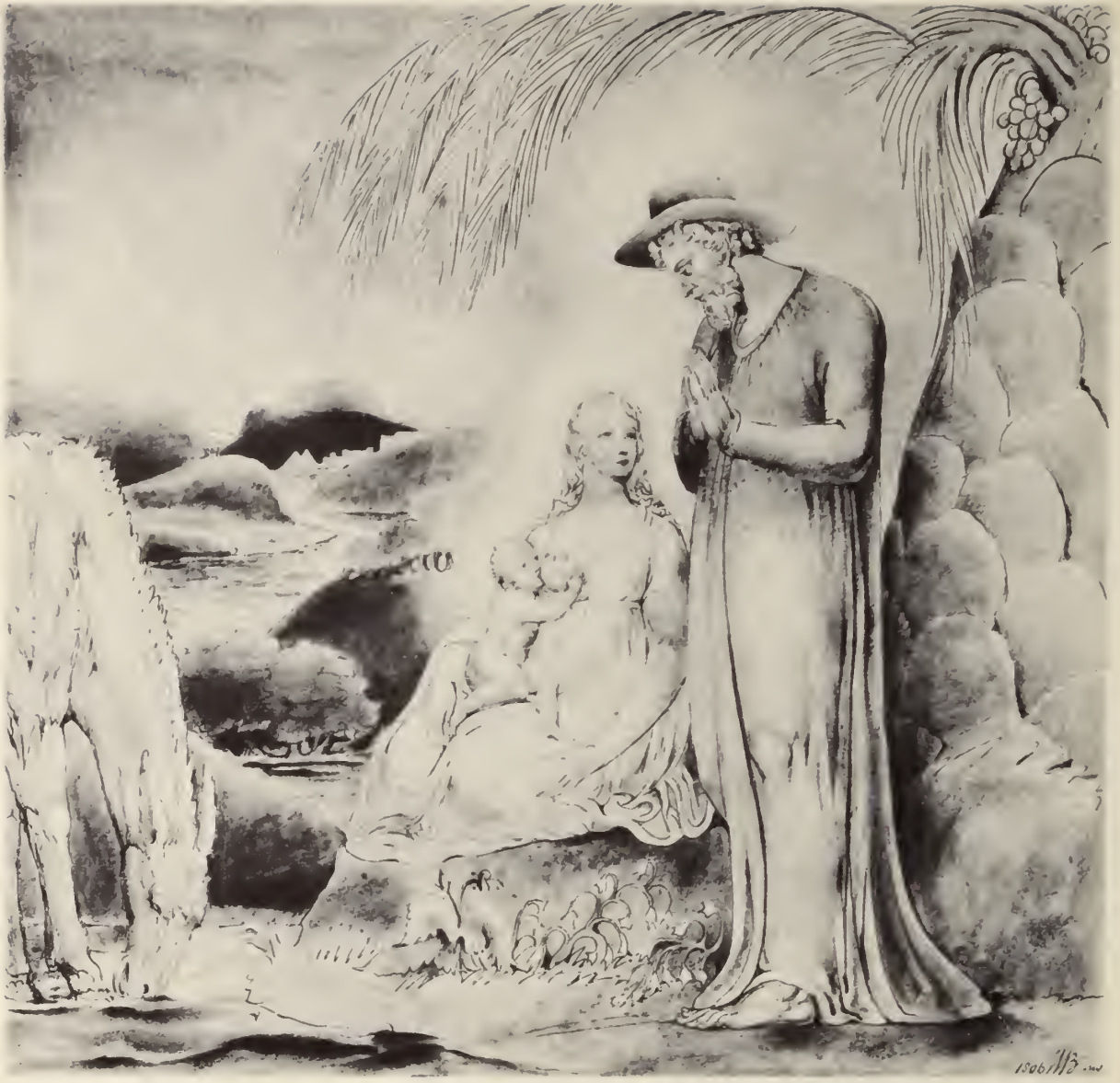
Figgis 66. Lent by The Museum of Fine Arts, Boston.

160. The Elders of Israel Receiving the Ten Commandments. Wash and india-ink. A well balanced drawing, showing a bearded figure, possibly Moses, seated in the center, his right hand stretched on his knees, the tablets of the law by his left side. On his right stand two bearded figures in long flowing robes and on his left two similar figures. The one in the right foreground apparently holds an open book in his hands.

Lent by Mrs. W. Murray Crane.

161. The Ghost of Samuel Appearing to Saul. Water-color. The central figure of Samuel, with long flowing beard, rises from the ground, his forefingers pointing down to the earth out of which he had been evoked. To his right Saul on one knee raises his hands in horror at the apparition. On the other side the Witch of Endor, terrified at the success of her incantation, brandishes her arms. The heads of two attendants appear behind. The coloring is chiefly a somber grey, but the figure of Saul stands out in dark, rusty brown. The hair of the Witch of Endor breaks into red and yellow flames. The subject illustrates part of *I Samuel, 28.* Signed *W B inv.*

Rossetti 149. Lent by A. Edward Newton.



WATER-COLOR
THE REPOSE OF THE HOLY FAMILY ON THE FLIGHT INTO EGYPT

WATER-COLOR
THE WISE AND FOOLISH VIRGINS

WATER-COLOR
THE WOMAN TAKEN IN ADULTERY

WATER-COLOR
MICHAEL BINDING SATAN

162. David and Goliath. Water-color. The young David appears standing calmly in front of a group of armed and cowering soldiers while a fantastic representation of Goliath confronts him. The water-color should probably be placed in point of time with the other biblical subjects, although it does not appear in the "Debtor Account" which was kept between Blake and Butts, and is not dated. Signed *W B inv.* From the collection of Thomas Butts.
Figgis 67. Lent by The Museum of Fine Arts, Boston.

163. The King of Babylon. Water-color. Painted in 1805 as an illustration for the lines in *Isaiah*, "Hell from beneath is moved for thee, to meet thee at thy coming." Signed *W B inv.* From the collection of Thomas Butts, entered in the "Debtor and Creditor Account" between Blake and Butts on May 12, 1805.
Figgis 85. Lent by The Museum of Fine Arts, Boston.

164. The Whirlwind: Ezekiel's Vision of the Cherubim and Eyed Wheels. Water-color. Blake identified the fourfold vision of Ezekiel with his own symbolism in *Vala or The Four Zoas*. With elaborate care he embodied the visionary words of the Old Testament, "Also out of the midst thereof came the likeness of four living creatures. . . . And every one had four faces and every one had four wings. . . . As for the likeness of the living creatures, their appearance was like burning coals of fire." Signed *W B inv.* From the collection of Thomas Butts, entered in the "Debtor and Creditor Account" between Blake and Butts on May 12, 1805.
Figgis 57. Lent by The Museum of Fine Arts, Boston.

165. Infant Jesus Praying. Water-color. The Infant Jesus, clothed in white, kneels in the center of a bed. Four angels kneel at the four corners of the bed, behind the two at the end kneel Mary and Joseph and above them float two more angels. The whole is irradiated by pale yellow light. Signed *W B inv.* The water-color belonged originally to Captain Butts.
Figgis 40. Lent by Philip Hofer.

166. The Repose of the Holy Family on the Flight into Egypt. Water-color. In the center on a mound sits the Virgin holding Jesus, who nurses at her right breast. Joseph standing to their left under a palm tree looks down at them. His hands are clasped as though in prayer. Their donkey drinks at a stream which flows before the Virgin, and away to her right curving far into the background where the sun sets. The coloring is slight, light green appearing in the ground and palm tree, blue in Joseph's garment, and orange in the sun. Rossetti is wrong in saying that this drawing is only half-painted. He does, however, favorably comment on the landscape background which he terms "the most pleasurable feature of this water-colour." Signed *1806 W B inv.*
Rossetti 76. Lent by The Metropolitan Museum of Art.

167. Christ Raising the Son of the Widow of Nain. Water-color. On a bier which crosses the scene a young man of almost feminine aspect rises at the command

of Christ, the central figure, who stands before the bier with his right arm upraised. The widow, robed in black, clasps her hands above her head in amazement. Farther on the right behind her follow two bearded men. The coloring of the figures is in pastel shades; the black bier acting as a foil to the grey figure of Christ. The sky is bright blue fading into yellow at the right. Signed *W B inv.*

Rossetti 172. Lent by A. Edward Newton.

168. The Wise and Foolish Virgins. Water-color. Rossetti calls the picture, "Very noble: the composition admirable, both in an artistic sense and in expression of the subject—the effect dark and night-like." The coloring of this version is principally grey and black, with very slight touches of blue and pale yellow. There are four versions of the composition known: one in the collection of Miss A. G. E. Carthew; one, originally executed for Sir Thomas Lawrence, now in the possession of Philip Hofer; another formerly in the possession of W. Haines and later of J. Edwards; and the present one formerly in the collection of John Linnell. Signed *W B inv.*

Rossetti 114. Lent by The Metropolitan Museum of Art.

169. The Wise and Foolish Virgins. Water-color. The present water-color was commissioned of Blake by Sir Thomas Lawrence; it is one of four versions of the same subject. Signed lower right *W Blake.* A note in the diary of a former owner reads, "Purchased by me (after some competition) on 20 May 1830 at Christie's . . . It was Sir Thomas's favorite drawing, and he commonly kept it on his table in his studio as a study. I paid a high price."

Rossetti 115. Lent by Philip Hofer.

170. The Woman Taken in Adultery. Water-color. A simple, direct composition painted in pale tones, blue, orange and grey. The elders are seen departing through an open doorway. Jesus and the woman remain. It is interesting to note that the hand of Jesus tracing the words on the earth assumes the form of a compass, a familiar symbol which Blake had already employed in the frontispiece to *Europe* and in the painting "Christ in the Carpenter's Shop." Signed *W B inv.*

Figgis 44. Lent by The Museum of Fine Arts, Boston.

171. Michael Binding Satan. Water-color. The color in this design is particularly striking. Michael with bright red hair binds a dragon painted with iridescent colors, greens, pinks and blues. The sky is pale rose and blue, the rocks to the lower right and left grey. Of this highly imaginative drawing Mr. Damon writes, "the design obviously reduces to the oriental Tomoë, whose function is to wheel endlessly. Blake believed that Good and Evil are co-existent illusions; as long as one lasts, the other lasts. Therefore, by the geometry of his design he showed, not the ultimate triumph of Good, but the revolution of both until both are destroyed." Signed *W B inv.*

Figgis 10. Lent by The Fogg Art Museum, Harvard University.

WATER-COLOR
THE GREAT RED DRAGON AND THE WOMAN CLOTHED WITH THE SUN

WATER-COLOR

THE GREAT RED DRAGON AND THE WOMAN CLOTHED WITH THE SUN

WATER-COLOR
ST. PAUL PREACHING AT ATHENS

WATER-COLOR DESIGN FOR MILTON'S "PARADISE LOST"
RAPHAEL WITH ADAM AND EVE

172. The Angel of the Revelation. Water-color. The main figure of the angel is exactly as described in *Revelation*, *X*, "And I saw another mighty angel come down from heaven, clothed with a cloud, and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, . . . And the angel which I saw stand upon the sea, and upon the earth, lifted up his hand to heaven . . ." His right hand is upraised, his left holds the open book. At his feet on a slight elevation of the ground sits St. John, pen in hand. In the clouds behind the angel seven smaller horsemen ride towards the right. The coloring is chiefly grey, but an aureole of pale orange light springs from behind the angel's head, and bright flames burst from beneath his feet. Signed *W B inv.*

Lent by The Metropolitan Museum of Art.

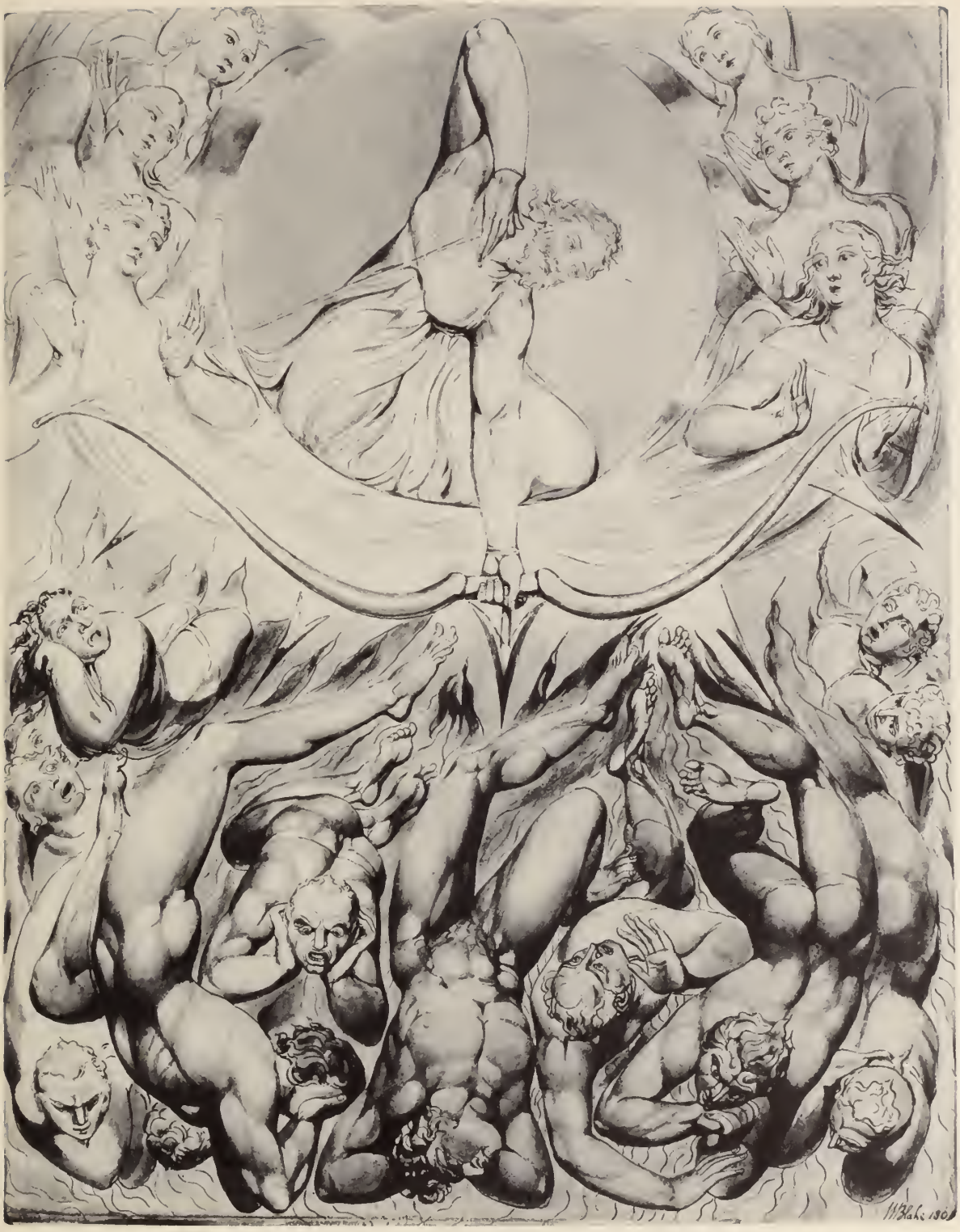
173. The Great Red Dragon and the Woman Clothed with the Sun. Water-color. The woman is seated on the crescent moon, enfolding her are two large heart-shaped wings. She looks up at the dragon who is flying above her. He is a grotesque seven-headed male figure, supporting himself with a double pair of wings, part bat-like with his serpent tail trailing behind him. The yellow-orange wings of the woman light up the scene; all else is dark, the dragon brown and deep blue, the background almost black with some lightning flashes to relieve it. The subject illustrates *Revelation*, *XII*, although Blake has not followed the exact details of the text. Signed *W B inv.*

Lent by A. Edward Newton.

174. The Great Red Dragon and the Woman Clothed with the Sun. Water-color. Another version of the scene described in *Revelation*, *XII*, "And there appeared a great wonder in heaven, a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars: . . . And there appeared another wonder in heaven, and behold, a great red dragon, having seven heads, and ten horns, and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to the earth: and the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born." Signed *W B inv.*

Lent by The Brooklyn Museum.

175. The Seven-headed Beast of the Apocalypse. Water-color. The subject is taken from the text of *Revelation*, *XIII*. "And I stood and saw a beast rise up out of the sea, having seven heads and ten horns & upon his horns ten crowns & upon his heads the name of blasphemy. And the beast which I saw was like unto a leopard, & his feet were the feet of a bear & his mouth of a lion & the dragon gave him his power & his seat & great authority." This scene from the Apocalyptic Vision suited Blake's special genius perfectly. Sombre colors and a literal repre-



WATER-COLOR DESIGN FOR MILTON'S "PARADISE LOST"
ROUT OF THE REBEL ANGELS

WATER-COLOR DESIGN FOR MILTON'S "PARADISE LOST"
CREATION OF EVE

sentation of the beast result in a scene which retains the visionary quality of the words without any sacrifice of strength or beauty in design. Signed *W Blake inv.*

Lent by Lessing J. Rosenwald.

176. St. Paul Preaching at Athens. Water-color. The painting, though striking and effective, is rather stiffer than Blake's other work of this period. In a letter to Thomas Butts, written on July 6, 1803, Blake says that he has "now on stocks" seven drawings which he lists, among which is this one. Signed *W B inv 1803.* Rossetti in error calls this "colour-printed." Formerly in the possession of Thomas Butts, entered in the "Debtor and Creditor Account" between Blake and Butts on May 12, 1805.

Rossetti 44. Lent by The Rhode Island School of Design.

177. Nine illustrations for Milton's *Paradise Lost.* Water-colors. *Christ Offers to Redeem Man*, *Satan with Adam & Eve*, *Adam & Eve Sleeping*, *Raphael with Adam & Eve*, *Rout of the Rebel Angels*, *Creation of Eve*, *Temptation of Eve*, *Prophecy of the Crucifixion*, *Expulsion from Eden.* Blake made two sets of illustrations for *Paradise Lost*, as he had done for *Comus.* The present series painted in 1808 represents without doubt his final intention. The drawing of the details is more elaborate, the color deeper, and—most important—the symbolism more carefully worked out. Here the designs follow the poetry less literally than in the first designs in the Huntington Library set, and become personal interpretations, as was the case with the Job water-colors. Rossetti said of these, "This is a marvellously fine series: Blake is here king of all his powers of design, draughtsmanship, conception, spiritual meaning and impression. The colour is throughout good, often, splendid; the execution accurate and sustained; the style of form grand sweeping, and tense. This series would of itself suffice to rank Blake among the heroes of art." Signed *W Blake 1808.* From the collection of Thomas Butts.

Figgis 14–21. Lent by The Museum of Fine Arts, Boston.

178. Eight illustrations for Milton's *Comus.* Water-colors. *Comus Holds the Enchanting Cup*, *Comus Disguised as a Rustic Addressing the Lady in a Wood*, *The Brothers Plucking Grapes*, *The Attendant Spirit with the Two Brothers*, *The Magic Banquet*, *The Brothers Overcome Comus*, *Sabrina Disenchanting the Lady*, and *The Parents Welcome the Children.* Blake made two sets of designs for *Comus*, one version now in the Huntington Library, and the present series originally in the possession of Thomas Butts. Blake made certain changes as his compositions developed. Here in the second set what may be termed "characteristic differences" can be noted. The drawing is more stylized, the composition a little more closely knit by a reduction in size and by slight changes in the positions of the figures, and the color is stronger. This set has great charm and a quiet beauty, far removed from

the intensity of the biblical themes, but comparable in mood to the illustrations for Milton's *Il Penseroso* and *L'Allegro*. Signed *W Blake*.

Rossetti 230. Lent by The Museum of Fine Arts, Boston.

179. Twelve illustrations for Milton's *L'Allegro* and *Il Penseroso*. Water-colors. From *L'Allegro: Mirth, The Lark, Sometimes Walking, Village Holiday, Fireside Stories*, and *There Let Hymen Oft Appear*. From *Il Penseroso: Melancholy, The Moon and Curfew, Astronomy and Speculation, Twilight Groves, Mid-Day Dream* and *An Old Age of Wisdom*. With each design, there is an accompanying slip of paper in Blake's handwriting on which he noted the lines chosen for illustration and a brief description of the water-color. It is a singularly interesting series of pictures, not only for the beauty of the bright, light, and many-tinted coloring, but because it affords an unusual opportunity to understand Blake's interpretation of the poetry. They rank among his finest paintings. In the six illustrations for *L'Allegro*, Blake appears in a more sprightly and fanciful mood than was his usual custom. For *Fireside Stories of Mab*, &c. he wrote, "the sport of the Faeries are seen thro' the cottage where 'she' lays in Bed 'pinched' and pulled by Faeries as they dance on the Bed, the Ceiling and the Floor, and a Ghost pulls the Bed Clothes at her feet." Throughout the series natural life assumes human form. Painted probably in 1810, they should be placed chronologically near the illustrations for the *Ode on the Nativity*.

Rossetti 231. Lent by Mrs. Adrian Van Sinderen.

180. Queen Katherine's Dream. Water-color. Illustration for Shakespeare's *Henry VIII*, Act III, sc. ii. Signed *W Blake inv.* Gilchrist says of this drawing "some of the last drawings executed or at least finished by Blake were the two commissioned by Sir Thomas Lawrence . . . Sir Thomas gave fifteen guineas apiece for these designs of Blake's. One was the Wise and Foolish Virgins, the other the Dream of Queen Katherine," both repetitions, though not literal ones, of careful drawings made for Mr. Butts. *Queen Katherine's Dream* is among Blake's most highly finished and elaborate water-color drawings, and one of the most beautiful and imaginative. For Steeven's edition of Shakespeare, 1805, Blake engraved another version of this subject after the design of Fuseli.

Figgis 88. Lent by Lessing J. Rosenwald.

181. Philoctetes and Neoptolemos at Lemnos. Water-color. Philoctetes, seated on a pile of rocks, points a large arrow towards his breast. Neoptolemos, a young figure in armor, stands at his left and stares in horror, his arms upraised. Behind him are three bearded soldiers with spears calmly looking at the scene; beyond them is a glimpse of a sea. Figgis suggests that the scene illustrates a passage in Sophocles' *Philoctetes*. The drawing is but lightly tinted, almost entirely in grey. Signed *W Blake 1812*.

Figgis 87. Lent by A. Edward Newton.

WATER-COLOR DESIGN FOR MILTON'S "COMUS"
THE BROTHERS OVERCOME COMUS

WATER-COLOR DESIGN FOR MILTON'S "L'ALLEGRO"
THE LARK

WATER-COLOR DESIGN FOR MILTON'S "IL PENSEROSO"
THE MOON AND CURFEW

WATER-COLOR
QUEEN KATHERINE'S DREAM

183. Oberon and Titania. Water-color. Titania sleeps stretched out on an open lily cup; Oberon with crown and sceptre rests, one foot drawn up on the lily petal. Above is a deep blue sky filled with stars. This was probably a study for the full page illustration in *The Song of Los*.
Rossetti 241. Lent by Philip Hofer.

184. Serpent. Pencil and opaque pigment. A small sketch on white paper. The serpent is very carefully and elaborately colored. Fangs and teeth appear red, the body in tones of brown, the back of the neck yellow. It is not surprising to find Blake making such a precise sketch of a small serpent, since this reptile was one of his favorite symbols and appears in one form or another in almost all of his illuminated books.
Lent by Mrs. William Emerson.

Color-Printed Drawings

It seems necessary to place in a separate category the so-called "color-printed drawings." Because of the peculiar technique by which they were executed, they cannot be called drawings in the same sense as Blake's water-colors, nor yet prints, for they certainly were not made from engraved plates. Gilchrist gives Tatham's account of how they were made. "Blake, when he wanted to make his prints in oil, took a common thick mill-board and drew, in some strong ink or colour, his design upon it strong and thick. He then painted upon that in such a state of fusion that they would blur well. He painted roughly and quickly, so that no colour would have time to dry. He then took a print of that on paper, and this impression he coloured up in water-colours, repainting his outline on the mill-board when he wanted to take another print." Although singularly attractive because of their "accidental" and spontaneous look these prints did not prove the labor-saving process which Blake had evidently hoped. Apparently after the year 1795 he made few if any of them.

185. Nebuchadnezzar. Color-printed drawing. Rossetti, in his catalogue, gives an excellent description of this print—"Crawling on all fours in his shaggy insanity. The tawny beard trails across the left hand; the nails are literally 'like bird's claws,' and the flesh tints red and 'beefy.' The glaring eyes, too, have lost their human character. The background represents a thick jungle." Anthony Blunt, in the September *Warburg Journal*, suggests that Blake may here have been inspired by the Dürer print of the *Penance of St. John Chrysostom* or by the Cranach woodcut of the *Werewolf*. Another copy of this color-printed drawing, dated 1795, is in the collection of Mr. W. Graham Robertson.
Figgis 77. Lent by The Museum of Fine Arts, Boston.

186. Christ Appearing to the Apostles after the Resurrection. Color-printed drawing. Rossetti says, "The figure of Christ is one of the best produced by Blake—majesty and graciousness deepened into pathos." Although Rossetti and later critics have described this subject as a tempera painting, it is without doubt a color-printed drawing; the mottled background is typical of that unique method by which Blake produced some of his designs. Signed *W B inv.* This picture was formerly in the collection of Thomas Butts, and was entered in the "Debtor and Creditor

COLOR-PRINTED DRAWING
CHRIST APPEARING TO THE APOSTLES AFTER THE RESURRECTION

COLOR-PRINTED DRAWING
THE GOOD AND EVIL ANGELS STRUGGLING FOR A CHILD

Account" between Blake and Butts as No. 4 of "4 Prints" on Sept. 7, 1805. It is exactly the same subject as another copy, now in the possession of Mr. Lessing J. Rosenwald.
Rossetti 188. Lent by The Yale Gallery of Fine Arts.

187. Christ Appearing to the Apostles after the Resurrection. Color-printed drawing. The risen Christ appears in the center with hands outstretched. On each side kneel seven apostles. A golden glow suffuses the background; the cloaks of the apostles are painted in various shades of blue, rose, and green. Although signed in the lower left, *Fresco W Blake inv*, this appears, from the mottled condition of the surface, to be a print, an impression taken from a mill-board and afterwards gone over with ink and opaque colors.
Lent by Lessing J. Rosenwald.

188. The Soul Hovering Over the Body. Color-printed drawing. A nude male figure lies prone on the blue-green ground. Above, emerging from flames, appear the head and outstretched arms of the Soul. Originally in the possession of John Varley, the astronomer and visionary, and constant companion of Blake's later years.
Lent by Lessing J. Rosenwald.

189. The Good and Evil Angels Struggling for a Child. Color-printed drawing. The Evil Angel rises from flames on the left; the flesh tones are dark, the flames orange-brown. The Good Angel, light and with blond hair, stands in the surf holding the child. The sun sets in the extreme right, shedding rays of yellow ochre in the bright blue sky. Rossetti calls this, "A strong specimen of Blake's solid colour, and energetic form and action." The mottling of the pigments caused by the printing is very marked and most effective. The same design reversed and smaller had appeared on the 4th page of *The Marriage of Heaven and Hell*. Figgis describes it as "The Jealousy of Los," but this is impossible since the child is held by a male figure who cannot therefore be Enitharmon. Ellis and Yeats say it is Los delivering a child up to Orc. Another copy of this print, dated 1795, is in the collection of Mr. W. Graham Robertson.
Figgis 71. Lent by Mrs. Payne Whitney.

190. Newton. Color-printed drawing. Newton, a naked youth, is seated on a ledge of rock. He bends down to the ground and draws with compasses held in his left hand on a partially unrolled scroll which he steadies with his right hand. The sky and ground beneath the rock are dark; the rock itself curiously mottled in blue, orange and grey. The drawing was printed from a mill-board on which Blake had spread his colors, which produces the mottled effect. The print was then carefully finished by hand. Mr. Russell says, "Newton, overshadowed by darkness and working upon the ground, is intended by Blake for the type of rational philosophy and empirical science, both held by him to be enemies of Imagination." Another copy, dated 1795, is in the collection of Mr. W. Graham Robertson. Signed, *Fresco W Blake inv.*
Figgis 75. Lent by Mrs. William T. Tonner.

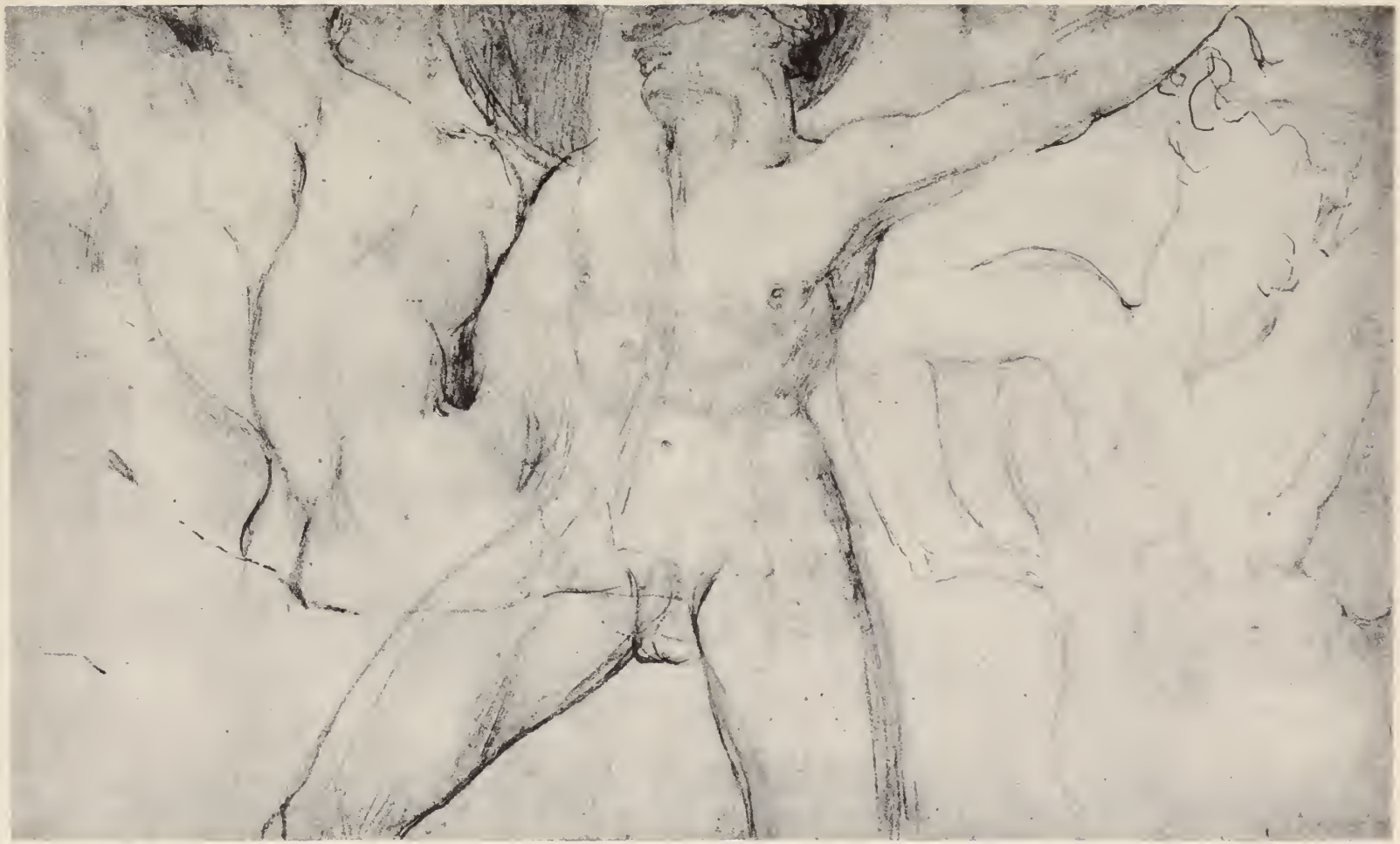
Pencil Drawings

A large number of Blake's pencil drawings have survived. Three general classifications may be made—the drawings intended as preliminary sketches for completed compositions in the books and for water-colors, the drawings which surely must have served as relaxation for the often harried and at times depressed poet, and the singular collection of Visionary Heads. Even a slight familiarity with Blake as an artist is sufficient to realize that he worked and reworked similar themes. Scenes from the Bible, Milton, and Dante are constantly recurring in the lists of his pictures. For most of these there exist drawings in various stages of development, from very slight, faintly indicated sketches, such as the early sketch, "The Descent of Peace," for the water-color illustration to Milton's *Ode on the Nativity*, to a more exact drawing like that for the last plate of *Job* where the composition in pencil is essentially that of the completed water-color and oil. Of more aesthetic value are the bold independent drawings which suggest later pictures without giving precisely the final disposition of figures in the finished design. To this division belongs a sanguine drawing of a nude figure, similar in pose to the main figure in the water-color, "The Stoning of Achan," as well as suggestive of a page in *Jerusalem* and the broad sweeping drawings intended for the *Book of Enoch*.

To capture and hold the aspect of an apparition a fine, unfaltering accuracy was essential. The portraits of Canute and Solomon are firm outline drawings admitting of no change or hesitation.

Finally there are a group of sketches, unidentifiable for the most part, of human figures. Here Blake seems restlessly playing with his pencil. They are both fanciful and direct, studies in form, rhythm and pattern.

But no matter in which class particular drawings may fall, all have stamped indelibly upon them the mark of Blake. Some of his admirers, like Varley and Linnell, attempted drawings in Blake's manner. A woodenness and dryness of line betrays them. However slight and insignificant the original Blake sketches may appear in subject, there are always a fluidity of line and an articulate and unhesitating hand which produce an unforgettable impression of the creative and emotional genius which propelled them.



PENCIL DRAWING
PRELIMINARY SKETCHES OF MALE FIGURES

PENCIL DRAWING
STUDY OF A WARRING ANGEL

191. Anatomical sketches. Pencil. The two main studies are of the backs of two male torsos in vigorous poses. Below them is a sketch of a male chest and a pair of knees. Reminiscent of similar studies by Michelangelo, and possibly drawn under his influence.

Lent by Dr. A. S. W. Rosenbach.

192. Preliminary sketches of male figures. Pencil. The main figure on this sheet shows a nicely finished nude male body with arms outstretched. On the left is a fragmentary study of a torso, and on the right another unfinished study of a male nude from the waist up, supporting himself on his right hand, his left bent and raised above his head as though protecting it. This last study is particularly forceful.

Lent by Dr. A. S. W. Rosenbach.

193. Study of a Warring Angel. Pencil. A large, carefully drawn winged figure strides boldly to the right. The left arm is outstretched; the right grasps firmly a sword.

Lent by Lessing J. Rosenwald.

194. Sketch for an unidentified design. Pencil. A well designed study. On the left a bull grazes, while against his shoulder a young nude girl rests, her right hand holding a lyre extended over the bull's back. On the right lies a lion, his head almost meeting that of the bull, and on the lion's back reclines a young nude boy or girl, his or her elbows resting on the lion's head. Behind them looms a crouching, bearded old man carrying a crook in his left hand. He may be seated on an elevated throne. The painting for which this is a preliminary study cannot be identified, though this may represent the mystical figures of Har and Heva, with Tiriel or Urizen in the background. On the reverse are many highly finished academic sketches, chiefly of feet and arms.

Lent by Dr. A. S. W. Rosenbach.

195. Unidentified sketch, possibly for "Joseph of Arimathea." Pencil. To the right are three faintly outlined figures, one with a beak-like nose, and the second with curious disembodied hands at its ears. In the center, two monks are seated, listening to a bearded figure, possibly Joseph of Arimathea. At the left, a nude stands, one hand resting on a sword. Although a large sketch, the composition bears a slight resemblance to the small color-print of a similar subject.

Lent by Lessing J. Rosenwald.

196. Unknown subject. Pencil. Two figures facing out. A slight sketch similar in character to drawings in the Rossetti MS, possibly a design for "Adam and Eve."

Lent by Mrs. William Emerson.

197. Pestilence. Pencil. A nude figure seen from the back with arms outstretched appears in motion. To the right is a shadowy mass in which two figures can be made

PENCIL DRAWING
UNIDENTIFIED SUBJECT, POSSIBLY FOR "JOSEPH OF ARIMATHEA"

PENCIL DRAWING
PESTILENCE

out. Another sketch, closer in composition to the water-color of the same subject, exists in the British Museum.

Lent by Lessing J. Rosenwald.

198. The Death-Chamber. Red crayon. The outstanding figure in this sketch is of the male nude in the center; the figure is posed almost exactly like that of Achan in the water-color, "The Stoning of Achan." What scene the subject represents is not known; apparently some kind of sacrifice is being shown, for the two female figures are taking burning brands to or from an altar. Mr. Keynes possesses a pencil sketch of this subject.

Rossetti 184. Lent by Paul J. Sachs.

199. Wise and Foolish Virgins. Pencil. A virgin, holding aloft a vessel, kneels in supplication before another standing virgin who threatens her. Other kneeling and standing female figures are lightly drawn against a Gothic arcaded background. This is a variant composition from the known water-colors. On the back was discovered by the present owner, the upper part of the nude demon, the lower portion of which appeared on the verso of the pencil drawing, *Non Angli sed Angeli*.

Lent by Philip Hofer.

200. *Non Angli sed Angeli*. Pencil. St. Gregory and two attendants on left observe a group of six captives, one of whom is chained by the wrist to a Roman guard. The captives include two tall youths, a nude boy, a bearded man of short stature, and two lightly sketched figures. On the back are five small studies of "visionary" heads and the large lower body and legs of a nude demon seated and seen from behind.

Lent by Philip Hofer.

201. Sketch, possibly for a rejected illustration to *Comus*. Pencil. On the left a nude female figure her back to us steps away with her right foot, half turning toward the male figure on the right over whom she extends her right hand. The male nude facing front withdraws in horror, both his hands raised above his head. On the reverse is an indefinite sketch of what appears to be a male figure spearing an object below him and to the right.

Lent by Dr. A. S. W. Rosenbach.

202. Descent of Peace. Pencil. Preliminary sketch of the water-color illustration for Milton's *Ode on the Nativity*. In a gothic hut the Virgin kneels supported by St. Joseph. Opposite is one lightly drawn figure and in the center faintly outlined the newborn infant. Above the angel of peace descends; in front is the recumbent figure of nature. Formerly in the possession of Frederick Tatham.

Lent by Lessing J. Rosenwald.

203. Satan, Death & Sin. Pencil, ink, and wash. In the center appears the figure of a woman on her knees with her hands upraised. On either side of her stand two nude figures, one facing out and the other in; their arms are raised as if about to

RED CRAYON DRAWING
THE DEATH CHAMBER

enter into combat. In the background can be seen some faint architectural outlines. This drawing was undoubtedly a preliminary sketch for the second version of the water-color, *Satan Comes to the Gates of Hell*, an illustration to Milton's *Paradise Lost*, owned by the Huntington Library.
Rossetti 128. Lent by Mr. and Mrs. John W. Garrett.

204. Day of Judgment. Pencil, india ink and wash. An elaborate drawing of Blake's *Vision of the Last Judgment*. The upper part of the design represents Heaven opening around the throne of Christ. Immediately below Him appear the standing figures of Adam and Eve. From the left hand of the throne the evil spirits descend to death, on the right there is one vast swirling design of rising figures. Below in the center appears the Woman of Babylon; beneath her is the seven-headed beast. A number of variations of the same subject exist in pencil, water-color and in ink. In a letter to Ozias Humphry, dated Jan. 18, 1808, Blake wrote a long description of his *Vision of the Last Judgment*, and in the Rossetti MS. is a fuller account, either of which may apply to the present drawing.
Lent by Lessing J. Rosenwald.

205. The River of Oblivion. Pencil. This seems to be of a similar nature to Blake's water-color, "The River of Life"; in fact, it may be a sketch to illustrate a subsequent verse of *Revelation*, *XXII:* "And the Spirit and the Bride say, Come. And let him that heareth, say, Come. And let him that is athirst, Come: And whosoever will, let him take the water of life freely." The river, down which several figures swim, flows in front, while upon the bank beyond stands a maiden with a star-strewn mantle urging on the people with uplifted hand. To the left is a crouching male figure about to plunge in the water. To the right a number of less distinct figures are clustered in a grove of trees. No finished picture of the subject appears to be known. Formerly in the collection of John Flaxman.
Lent by The Pierpont Morgan Library.

206. Portrait of a Man. Pencil. A careful study of a profile facing left. Lower right an inscription in Linnell's handwriting, "Hampstead Drawn by Mr. Blake from the life 1825. Intended as a portrait of J. Linnell."
Lent by Lessing J. Rosenwald.

207. Visionary Portrait of King Canute. Pencil. This head is described by Rossetti as follows, "Marked 'Dark hair and eyes'—The latter extremely open, and gazing upward; the jaw heavily rounded, like that of an obese Frenchman." From the collection of John Linnell.
Rossetti 43. Lent by Lessing J. Rosenwald.

208. Visionary Head of King Edward III. Pencil. A smiling profile face, with curling mustachio and sideburns. John Varley has written below the head, "King Edward the first (*sic*) as he now exists in the other world, according to his appearance to Mr. Blake; he here has his skull enlarged like a crown." From the collection of John Linnell.
Rossetti 56. Lent by Lessing J. Rosenwald.

PENCIL, INK AND WASH DRAWING
SATAN, SIN & DEATH

PENCIL DRAWING
VISIONARY HEAD OF KING SOLOMON

209. Visionary Head of Nebuchadnezzar. Pencil. A profile of a Semitic head with flowing hair and a flowing beard, wearing a spiked crown. The head is drawn as though it were on a coin, a few symbols appearing on the left of the medallion. Below it is a curious figure, representing the reverse of the coin. The drawing bears the note, probably by Linnell, "Nebuchadnazar Coin as Seen in a Vision by Mr. Blake." Rossetti says that it is "Vivid, and not wanting in truth to the Assyrian cast of countenance." Drawn on paper watermarked *M. & J. Lay 1816.* From the collection of John Linnell.
Rossetti 36.

Lent by the American Art Association—Anderson Galleries, Inc.

210. Visionary Head of Richard Coeur de Lion. Pencil. The portrait shows a smiling man with curling hair on his head and beard. Varley has written at the foot of the paper a note concerning the drawing, "Rd. Coeur de Lion. Drawn from his Spectre. Born 1156. Died April 6, 1199. (Astrological characters) at Birth. W. Blake fecit Octr. 14, 1819 at ¼ past 12 Midnight." Rossetti notes Varley's comments and describes the portrait, "Bluntish features, steady, daring gaze: the kind of man to look everything, from the devil upwards, in the face." From the collection of John Linnell.
Rossetti 47. Lent by Moncure Biddle.

211. Visionary Head of Satan. Pencil. Satan is drawn full face, he wears a helmet with plumes on which dance six small partly human figures. Rossetti suggests that Blake may here have intended to illustrate Milton's line on Satan, "On his head sat Horror plumed."
Rossetti 77. Lent by Philip Hofer.

212. Visionary Head of King Solomon. Pencil. The portrait, in profile, is simply executed with shading only at the eyes, nose, chin, and throat. It is described in Rossetti's *Descriptive Catalogue*, "Age about forty; a piercing, reflective, sensuous Jewish head, the eye exceedingly far back from the line of the nose, the chin blunt and very large. Admirable." Below the sketch is the note in Linnell's autograph, "Solomon. J. Linnell from Mr. Blake." From the collection of John Linnell.
Rossetti 35. Lent by Morris Wolf.

213. Visionary Head of Wat Tyler. Pencil drawing. In the right hand corner is an inscription in the autograph of John Varley, "Wat Tyler By Wm. Blake from his spectre, as in the act of Striking the Tax Gatherer on the head, Drawn Octr. 30, 1819, 1 h. A. M." Gilchrist described it as "a capital head with stubbly beard, such as would make a good study for an artist's cartoon of the subject." From the Linnell collection.
Rossetti 57. Lent by Morris Wolf.

PENCIL DRAWING
VISIONARY HEAD OF WAT TYLER'S DAUGHTER

214. Visionary Head of Wat Tyler's Daughter. Pencil. A rather well finished portrait of a girl, three-quarter face, with long hair tied on the top of her head by a ribbon. Inscribed by Varley, "Wat Tyler's Daughter," and described by Rossetti as "A laughing plebeian, with great eyes." It is drawn on paper watermarked *C Brenchley 1804*. From the collection of John Linnell.

Rossetti 58. Lent by Lessing J. Rosenwald.

215. Illustrations for the *Book of Enoch*. Five pencil drawings. The drawings have been fully described and their significance in Blake's mysticism pointed out by Mr. Allan R. Brown in an unpublished monograph from which the following account has been taken. "The drawings are preliminary sketches instinct with all the spontaneity of primary artistic conceptions. While strikingly characteristic of Blake both in drawing and meaning, they are quite free from the mannerisms which sometimes mar the effect of Blake's work for those weaker brethren whose power of imagination is darkened by memory of nature, if we may use the phraseology of the Descriptive Catalogue." The *Book of Enoch*, a pseudoepigraphical work which exerted some influence upon the New Testament, was lost to western Christianity until an Ethiopic manuscript was brought back from Abyssinia in 1773. It seems unlikely that Blake would have known of the book until the first English translation was published in 1821. The drawings therefore must have been produced sometime between 1821 and his death in 1827.

Keynes suggests that these drawings were executed for a lost work by Blake also called the *Book of Enoch*, but the fidelity of the designs to the text of the 1821 translation would indicate that they are not illustrations of an original work by Blake. The first three designs illustrate the episode of the fall of the angels and represent three stages in that story of degeneration. In the first drawing the composition centers about the figure of one of the "beautiful and comely daughters" of men. Two angels descend towards her. In accordance with the symbolism of a later vision of Enoch they are portrayed not only anthropomorphically, but also in the guise of stars with phallic attributes.

In the second picture the woman is again in the center. An angel, descending with a rushing sweep, whispers in her ear the secrets of sin. In the background are two of the giant children begotten of the sin, the effect of which is apparent on the body of the angel which has begun to develop that scaly covering with which Blake often invested the evil genius.

In the third design the moral debacle is complete. The woman has become a siren, and, wearing the scales of sin, she rises exultant from the prone body of a man, while an innocent sister, balancing the composition, stands at his feet, frozen with grief and sorrow.

The fourth illustration shows Enoch standing with his angel guide before the throne of the Great Glory, where he has come to plead forgiveness for the fallen angels.

PENCIL DRAWING FOR THE "BOOK OF ENOCH"
TWO ANGELS DESCENDING TO A DAUGHTER OF MAN

PENCIL DRAWING FOR THE "BOOK OF ENOCH"
AN ANGEL TELLING A DAUGHTER OF MAN THE SECRETS OF SIN

The fifth design portrays the Messiah, called in *Enoch* the Son of Man, the Elect. He is shown surrounded by his four attendant spirits. The messianic doctrine is the most prominent and important feature of the book. Grasping its full significance, one which parallels to an amazing degree that expressed in his own Prophetic Books, Blake has portrayed a Christ the mingled majesty and tenderness of which make it one of his most successful subjects.

Mr. Brown further explains in what manner the figures in these illustrations are similar to the personifications of Blake's mythology, and traces in the Prophetic Books scenes which correspond to those here represented.

The drawings are on folio sheets of paper, two of which are watermarked *W Elgar 1796*. From the collection of John Linnell.
Keynes Pencil 81. Lent by Allan R. Brown.

216. Portrait of William Blake, by Frederick Tatham. Brown chalk and wash, heightened with white, on brown paper. A finished head of Blake as an old man, profile to the right, with an outline sketch of Blake as a youth on the same sheet farther to the right. The youthful head, taken from an original by Mrs. Blake, shows Blake as a youth of 28, with flaming hair; the other portrait shows Blake at the age of 69, and was probably drawn by Tatham from life about 1826. This double portrait appears as the frontispiece to the first volume of Ellis & Yeat's edition of Blake, 1893, and Basil de Selincourt's *William Blake*, 1909. The present drawing would appear to be a larger version of the same subject, bound in General Archibald Stirling's copy of *Jerusalem*. Formerly from the collection of Thomas Butts.
Lent by T. E. Hanley.

Single Prints

Blake, the artist, the mystic, the obscure poet, and even the madman, has been the object of scrutiny. Less often is it emphasized that this curious paradox of an individual spent a very large part of his life in producing perfectly conventional designs for quite ordinary books. From the age of fourteen, when he was apprenticed to Basire, a publisher's artist, until his death, day in and year out, Blake engraved illustrations after his own designs or those of others for the books of the day. During the seven apprentice years he was thoroughly grounded in the rigid technique of the period. The formula then was first to make a careful drawing; this was translated to the copper, at first with light etching lines, and then gone over and polished with the graver. Form and atmosphere alike were represented by a formal systematic building up of rather close cross-hatching relieved by small dots and lozenges.

Beginning with his early plates in the *Sepulchral Monuments in Great Britain*, Blake engraved for more than sixty-six books. Though more than adequate, few of them have much to recommend them artistically. The only really surprising fact is that Blake did not rebel earlier or oftener from the mannerisms of his schooling.

In the eighteenth century a general passion for collecting began. The auction sales records attest to this search for antiquities of every kind in the great cities on the Continent and in London. Men like Goethe and Mariette were busily gathering the best impressions of prints of the 15th and 16th centuries. Perhaps it is true they were the exceptions, to our minds, the enlightened amateurs. The more usual taste in London was for the fashionable contemporary engravers, Bartolozzi, Strange, and Woollett. Yet Blake belonged to the select group. With his few shillings he bought impressions of Dürer, Van Leyden and Marc Antonio. It seems strange, then, that in only a handful of his engravings (his relief etchings and water-colors belong in another category) did Blake break with the contemporary conventions and seek a freer style which his personal taste must have suggested. But sufficient explanation of his unhappy condition is furnished by passages in the *Descriptive Catalogue*, the *Public Address* and his letters. Reduced to simple language both the *Descriptive Catalogue* and the *Public Address* profess an extremely sound engraver's canon, as well as an impassioned plea to the English public to accept his creed. Blake

LINE ENGRAVING
GLAD DAY

cried out against "the absurd nonsense of dots and lozenges" and "the Monotonous Sing Song... from beginning to end. Such are Bartolozzi, Woollett & Strange." Repeatedly he stated that true engraving is drawing on copper, adding always an attendant discourse on the meaning of drawing. In a letter to Thomas Butts dated from Felpham, 1802, Blake gave the reason he felt constrained to engrave after the dictates of others. "My unhappiness has arisen from a source which, if explor'd too narrowly, might hurt my pecuniary circumstances. As my dependence is on Engraving at present, & particularly on the Engravings I have in hand for Mr. H.: & I find on all hands great objections to my doing anything but the meer drudgery of business, & intimations that if I do not confine myself to this, I shall not live; this has always pursu'd me."

Fortunately he did not confine himself strictly to the ideas of his friends. From the beginning of his career until the end there are examples of revolt and on such prints his reputation as a creative artist rests securely.

Blake's development as an original engraver can be easily traced. When only sixteen his direction was taken with a print after a composition by Michelangelo, called *Joseph of Arimathea*. Later in 1780 he made a very free drawing on copper, *Glad Day*. It has been suggested that he was inspired here by 15th century drawings of the proportions of human figures many of which might have been accessible to him. The source is of little import since Blake produced a fresh personal statement of a vigor and buoyancy not found in contemporary work. After the death of his brother, Robert, in 1789, the invention of stereotype printing absorbed his energies for a decade. The succession of colored books was interrupted by one set of engravings, *For Children—The Gates of Paradise*. In these small compact prints the designs are restrained and made subject to the symbolism of the book. To the middle years of his career belong several large ambitious engravings, the single plates of *Job*, *Ezekiel* and the *Canterbury Pilgrims*. But these have neither the charm nor the delicacy of the relief-etchings, with which must be included the *Chaining of Orc* and the curious woodcuts on pewter, the *Interpreter's Parlour* and *Little Tom the Sailor*, nor the imaginative, controlled force of the later magnificent *Job* plates. The earlier plates are carefully composed and executed, but a little heavy in manner. It was only towards the end of his life that the great series of engraved *Illustrations of the Book of Job* were published. The seven *Dante* plates followed. Necessity had curbed the imaginative artist, but the final culmination of a life-time devoted to the exigencies of copper more than bore fruit in the twenty-one plates illustrating *The Book of Job*.

RELIEF-ETCHING
"LET HIM LOOK UP INTO THE HEAVENS"

217. Joseph of Arimathea among The Rocks of Albion. Line engraving. The first work published with Blake's name, *Michael Angelo Pinxit. Engraved by W. Blake 1773 from an old Italian drawing.* The figure was derived from Michelangelo, but the landscape was Blake's own invention. Below the print appears the inscription, "This is One of the Gothic Artists who Built Cathedrals in what we call the Dark Ages, Wandering about in sheep skins and goat skins, of whom the World was not worthy. Such were the Christians in all Ages."
Russell 1. Lent by Lessing J. Rosenwald.

218. Glad Day. Line engraving. The second issue with the lines, *Albion rose from where he laboured at the Mill with slaves. Giving himself for the Nations he danc'd the dance of Eternal Death.* Signed on the plate *W. B. inv. 1780.*
Russell 3. Lent by Lessing J. Rosenwald.

219. Venus Dissuades Adonis from Hunting. Stipple engraving. Published by G. Hatfield, Novr. 21, 1787. Blake engraved the plate after the original design of Cosway. It was reissued in colors in 1823, and the later impressions were published by H. Gibbs. The present is an unusually fine copy of the first issue which is very rare.
Russell 64. Lent by Allan R. Brown.

220. Industrious Cottager and The Idle Laundress. Pair of colored stipple engravings by Blake after the original paintings of George Morland. Published by J. R. Smith, May 12, 1788. Colored examples are quite rare, most copies being sepia prints.
Russell 66 and 67. Lent by A. Edward Newton.

221. Beggar's Opera, Act III, "When my Hero in Court appears, &c." Etching. The plate was etched by Blake after the original painting of Hogarth, and was published by Boydell & Co. in 1790. The plate appears in four states; the first in *eau-forte* only, the second before letters, the third with open letters, and the fourth with the letters filled in. First and fourth states.
Russell 71. Lent by A. Edward Newton.

222. Original copper-plate. Lent by Philip Hofer.

223. The Accusers of Theft, Adultery, Murder. Line engraving. The third issue lettered, *A scene in the Last Judgment. Satans' (sic) Holy Trinity. The Accuser, The Judge & The Executioner,* with the name of William Blake and the imprint deleted. Blake used this composition a number of times according to Russell, who has defined three separate issues of the print. There is an impression of the first state used as a frontispiece to an early copy of *The Marriage of Heaven and Hell* in the Bodleian Library. The second issue was apparently intended to illustrate Blake's *Dramatic Piece of King Edward the Fourth* published in the *Poetical Sketches.* A number of colored impressions were made of the third state, at least two for the *Large Book of Designs,* as well as the present example which is printed in black ink.
Russell 10C. Lent by Lessing J. Rosenwald.

224. Let Him Look Up Into the Heavens and Laugh in the Bright Air. Relief-etching. Russell, after identifying the composition with the illustration for "Death's Door" in *The Grave*, suggests a possible meaning for this curious print—"The idea which seems to be presented is the release of man from the tyranny of material existence and his regeneration into the Spirit. He arises, through Imagination, from his prison of clay, and his head, the symbol of his intellectual part, passes out of the design into the infinite and immaterial." The pose of the figure reminds one of plate 6 in *America, the morning comes, the night decays* . . . No other copy of this print is known.

Russell 22. Lent by Lessing J. Rosenwald.

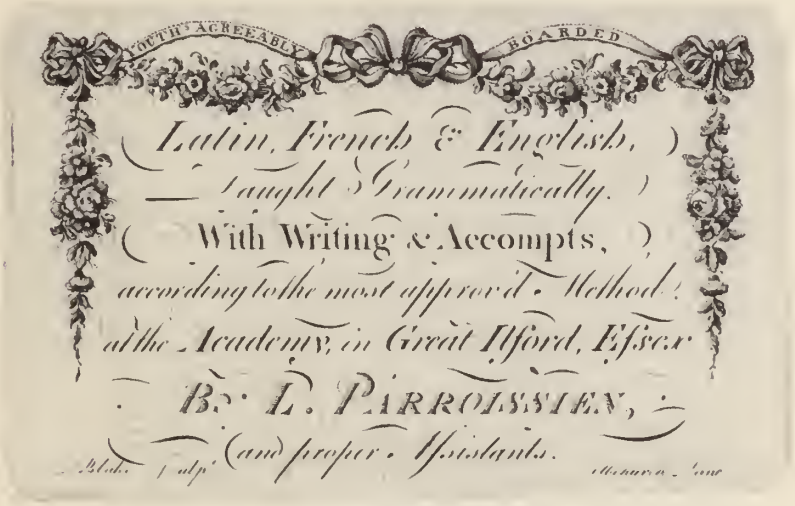
RELIEF-ETCHING
THE CHAINING OF ORC

225. The Chaining of Orc. Relief-etching. The title has been ascribed to the print by Russell and Binyon since a drawing by Blake of the same subject in reverse exists in the British Museum with the words, "Chaining of Orc," in Blake's hand. The same subject was treated by Blake on the first page of *America*, but the composition is quite different. This print appears to be unique.
Russell 26. Lent by Lessing J. Rosenwald.

226. Harmonic Society Ticket or Card of Introduction. Line engraving. The card reads, *M . . . Introduced by . . . .* (a vignette of a partially draped nymph with a lyre, seated on clouds) *Blake Sc. 'Change Alley.*

"From Harmony, from heav'nly harmony,
"This universal frame began."

By order of the Committee of the Harmonic Society Secretary. Russell and Keynes record a frontispiece engraved by Blake for *The Poetry of Various Glees, Songs, &c., as Performed at the Harmonists*, London, 1798. The plate engraved by Blake for that work is also lettered, *Blake sc. 'Change Alley*, so it would seem probable that Blake executed this card at that time for the Harmonic Society. The card was discovered by Mr. Allan R. Brown in his extra-illustrated copy of Gilchrist's *Life*.
Not in Russell or Keynes. Lent by Allan R. Brown.



LINE ENGRAVING
L. PARROISSIEN'S CARD

227. L. Parroissien's Card. Line engraving. Signed *Blake Sculpt. Abchurch Lane.* There are floral garlands around the script of the card, which Mr. Allan R. Brown, who first discovered this plate, points out resemble those on the frames of the plates engraved for Kimpton's *History of the Bible*. This is the only specimen of Blake's

work with the Abchurch Lane address, but since Abchurch Lane runs into Lombard Street from the south where Exchange Alley runs into it from the north, we may suppose that the address merely represents the place of business of Blake's temporary employers. There are several plates giving his address as 'Change Alley, and the district is known to have been a center of engravers. It was probably executed about 1798–9. The card has been hitherto unrecorded.

Not in Russell or Keynes. Lent by Allan R. Brown.

228. Death's Door. Relief-etching on pewter. The composition is the same as was published in *The Grave*. Apparently, Blake had made at least one impression of the subject himself, although the published designs were engraved by Schiavonetti after his designs. Gilchrist allowed that he had seen an impression pulled by Blake, but his knowledge of this print has not been confirmed until now.

Russell 21. Lent by Dr. Gabriel Wells.

229. Mrs. Q. Stipple engraving, in colors. The lovely portrait is of Harriet Quentin, wife of Colonel, afterwards Sir George Quentin, the famous beauty and mistress of George IV, as Prince Regent. Blake made the engraving after the design of Huet Villiers, and it was published by J. Barrow on June 1, 1820. This is an unusually brilliant impression of a print rarely found in good condition. A companion piece, *Windsor Castle*, was not engraved by Blake.

Russell 108. Lent by Lessing J. Rosenwald.

230. Man Sweeping the Interpreter's Parlour. Woodcut on pewter. An ancient, demon-like figure, with huge wings and dishevelled hair and beard, sweeps into the air a cloud of dust peopled by diminutive forms. On the left a female angel form descends some steps, sprinkling water from a bowl. Critics have generally agreed that this is one of the loveliest of all Blake's prints. The title, "The parable of the relapsed sinner & her 7 Devils," found on a copy in the Linnell collection is not in Blake's hand as previously recorded, but probably in that of John Linnell. Probably executed about 1822.

Russell 31. Lent by Lessing J. Rosenwald.

231. Christ with a Bow, Trampling on Satan. Line engraving. Russell suggests that the idea was taken from line 763 of Book VI of Milton's *Paradise Lost*, but adds that Blake may have meant the design to illustrate symbolically the triumph of Imagination, as personified by Christ, over Reason, the Urizen of his mythology. The conclusion of *Jerusalem* recounts this event. Although the design is very powerful, the plate looks unfinished. It is undated, but appears to have been executed late in Blake's life.

Russell 35. Lent by Allan R. Brown.

WOODCUT ON PEWTER
MAN SWEEPING THE INTERPRETER'S PARLOUR

232. Wilson Lowry, F.R.S., M.G.S. &c. Line engraving. Signed, *Drawn from Life by J. Linnell, & Engraved by J. Linnell & W. Blake*, and published in 1825. Lowry, an engraver who had executed some plates together with Blake for Rees's *Cyclopaedia*, had died in 1824.

Russell 109. Lent by Lessing J. Rosenwald.

233. Hiding of Moses. Line engraving. The plate was engraved by Blake for an annual, called *Remember Me! A New Year's Gift or Christmas Present*, published by Poole in 1825 under the auspices of Doctor Thornton and with the help of John Linnell. In the present form it is unrecorded, and, from the evidence of size and lettering, appears to be an early state before it was cut for publication and before the lettering was changed. It reads, *The Hiding of Moses/ W. Blake. invin. & sculp.* instead of *Blake del et sculpt/ The Hiding of Moses* of the published state. Like the *Pastorals* the engraving was probably reduced by the publisher to fit the format of the *Annual*. Formerly in the Linnell collection.

Not in Russell. Lent by Lessing J. Rosenwald.

LINE ENGRAVING
GEORGE CUMBERLAND'S MESSAGE CARD

234. George Cumberland's Message Card. Line engraving. The last work known to have been done by Blake. It contains the name *Mr. Cumberland* surrounded by an allegorical design of minute figures. There are two states of the card, the first with the letters of the name open, the second with the letters solid. Signed *W Blake inv. & sc. A. AE. 70, 1827*. Sepia print of the second state.

Russell 36. Lent by A. Edward Newton

235. Black impression. Lent by The Pierpont Morgan Library.

Engravings in Books

236. Original Stories from Real Life; with Conversations, calculated to regulate the Affections, and form the Mind to Truth and Goodness. By Mary Wollstonecraft. *London: Printed for J. Johnson, No. 72, St. Paul's Church-Yard, 1791.* The little juvenile contains six plates, all designed and engraved by Blake.
Keynes 69. Lent by Mrs. Philip S. Collins.

237. Ten original sepia drawings for the *Original Stories* of Mary Wollstonecraft, published in 1791. These drawings include the six which Blake engraved and which were published, as well as four additional designs, apparently rejected by the publisher. Of these Gilchrist writes, "The designs, naive and rude, can hardly be pronounced a successful competition with Stothard, though traces of a higher feeling are visible in the graceful female forms—benevolent heroine, or despairing, famishing peasant group. The artist evidently moves in constraint, and the accessories of these domestic scenes are as simply generalised as a child's: the result of an inobservant eye for such things. . . . More designs appear to have been made for the little work than were found available, and some of the best were among the rejected." Of the four rejected designs, one showing a starving woman with two children clutching her skirts was reproduced by Gilchrist; two others, one representing a mother with her two daughters, standing under a tree, the mother pointing upwards and saying, as Blake has written underneath, "God sent for him," and the other showing a woman returning a little bird to its nest in some shrubbery, while another woman and two children look on, inscribed, "How delighted the old bird will be," have been reproduced by Keynes. The fourth, once cut into fragments, has never been reproduced.
Keynes 69 (mentioned in the text). Lent by A. Edward Newton.

238. Leonora. A Tale, translated and altered from the German of Gottfried Augustus Burger. By J. T. Stanley, Esq. F.R.S. &c. A New Edition. *London: Printed by S. Gosnell, for William Miller, Old Bond Street, 1796.* The frontispiece, showing Leonora and her bridegroom dashing through the air on the back of a horse, and two vignettes were engraved by Perry after the original designs of Blake.
Keynes 79. Lent by Lessing J. Rosenwald.

239. A Father's Memoirs of His Child. By Benj. Heath Malkin, Esq. M.A. F.A.S. *London: Printed for Longman, Hurst, Rees, and Orme, Paternoster Row; by T. Bensley, Bolt Court, Fleet Street, 1806.* The frontispiece contains an oval portrait of the child, T. W. Malkin, by Paye, surrounded by a design by Blake, the whole

engraved by Cromek. The book contains the first published biographical sketch of Blake, a criticism of his poetry, and five poems from his *Poetical Sketches* and *Songs of Innocence and of Experience*, there first reprinted in full.

Keynes 80. Lent by Mrs. Philip S. Collins.

WOLLSTONECRAFT'S "ORIGINAL STORIES"
ORIGINAL DESIGN FOR THE FRONTISPIECE

WOLLSTONECRAFT'S "ORIGINAL STORIES"
ORIGINAL DESIGN FOR "THE RUINED HOUSE"

240. Fencing Familiarized: or A New Treatise on the Art of Small Sword. By Mr. Olivier. *London: for John Bell, 1780.* One plate is engraved by Blake after J. Roberts.

Keynes 87. Lent by Morris Wolf.

241. The Speaker: or, Miscellaneous Pieces, selected from the Best English Writers. By William Enfield, LL.D. *London: for Joseph Johnson, 1774* (*1780*). One plate is engraved by Blake after Stothard.
Keynes 89. Lent by Allan R. Brown.

242. The Lady's Pocket Book. Edited by Dodsley. (*London:*) *for J. Johnson, 1782.* Two plates are engraved by Blake after Stothard.
Keynes 91. Lent by Lessing J. Rosenwald.

243. The History and Adventures of the Renowned Don Quixote. Translated from the Spanish of Miguel de Cervantes Saavedra, by Dr. Smollett. *London: for Harrison & Co., 1782.* Two plates are engraved by Blake after Stothard. Volume VIII of *The Novelist's Magazine.*
Keynes 92. Lent by Allan R. Brown.

244. A Sentimental Journey through France and Italy, by Mr. Yorick. By the Rev. Mr. Sterne. *London: for Harrison & Co., 1782.* Volume IX of *The Novelist's Magazine.* One plate is engraved by Blake after Stothard.
Keynes 92. Lent by Allan R. Brown.

245. The Adventures of David Simple. By Miss Fielding. *London: for Harrison and Co., 1782.* Volume IX of *The Novelist's Magazine.* There is one plate engraved by Blake after Stothard.
Keynes 92. Lent by Allan R. Brown.

246. The Adventures of Sir Launcelot Greaves. By Dr. Smollett. *London: for Harrison and Co., 1783.* Volume IX of *The Novelist's Magazine.* There is one plate engraved by Blake after Stothard.
Keynes 92. Lent by Allan R. Brown.

247. The History of Sir Charles Grandison. In a Series of Letters. By Mr. Samuel Richardson. *London: for Harrison and Co., 1783.* Volume X of *The Novelist's Magazine.* Three plates are engraved by Blake after Stothard.
Keynes 92. Lent by Allan R. Brown.

248. The Poetical Works of Geoff. Chaucer. *Edinburgh: The Apollo Press, 1782.* Volume XIII of Bell's edition of *The Poets of Great Britain Complete From Chaucer to Churchill.* The frontispiece is engraved by Blake after Stothard.
Keynes 93. Lent by Lessing J. Rosenwald.

249. The Poetical Works of John Scott Esq. *London: for J. Buckland, 1782.* Two of the plates and two of the vignettes are engraved by Blake after Stothard.
Keynes 94. Lent by Lessing J. Rosenwald.

250. Memoirs of Albert de Haller, M.D. Compiled By Thomas Henry. *Warrington: W. Eyres, for J. Johnson, London, 1783.* The frontispiece is engraved by Blake after Dunker.
Keynes 95. Lent by Lessing J. Rosenwald.

251. Orlando Furioso: Translated from the Italian of Ludovico Ariosto; With Notes: By John Hoole. *London: for the Author, and sold by J. Dodsley, J. Stockdale, and J. Phillips, 1783.* One plate is engraved by Blake after Stothard.
Keynes 96. Lent by Lessing J. Rosenwald.

252. A Select Collection of English Songs. (By Joseph Ritson.) *London: for J. Johnson, 1783.* Nine of the vignettes were engraved by Blake after Stothard. This copy was formerly in the library of Sir Walter Scott.
Keynes 97. Lent by Morris Wolf.

253. The Wit's Magazine; or, Library of Momus. Being a Compleat Repository of Mirth, Humour, and Entertainment. *London: for Harrison and Co., 1784.* The first five folding plates were engraved by Blake, one after Stothard, the rest after Collings.
Keynes 98. Lent by Moncure Biddle.

254. The Complete Universal History of the Holy Bible. By Edward Kimpton. (*London: ca. 1785.*) In his extra-illustrated copy of Gilchrist's *Life*, Mr. Allan R. Brown has discovered three unrecorded states of two of the three engravings by Blake which appear in Maynard's *Josephus. The Parting of Lot and Abraham* is signed, *C M Blake del Blake sc*, differing in this respect from the *Josephus* plate, and is inscribed, *Engraved for Kimpton's History of the Bible. The Fugitive Shechemites* appears in two states, the first unsigned and without an inscription above the plate; the second signed as above, and probably with the Kimpton inscription (the present plate is cut at the top). There are other variations from the plates described by Keynes and Russell as published in the *Josephus*.
Not in Russell or Keynes. Lent by Allan R. Brown.

255. The Whole Genuine and Complete Works of Flavius Josephus, To Which is Added Various Useful Indexes, Also a Continuation of the History. By George Henry Maynard, LL.D. *London: for C. Cooke, (ca. 1786).* Three plates are engraved by Blake, two after Metz, one after Stothard.
Keynes 100. Lent by Lessing J. Rosenwald.

256. Aphorisms on Man: Translated from the Original Manuscript of The Rev. John Caspar Lavater. *London: for J. Johnson, 1788.* The frontispiece is engraved by Blake after Fuseli.
Keynes 101. Lent by Lessing J. Rosenwald.

257. Essays on Physiognomy. By John Caspar Lavater. Translated from the French by Henry Hunter, D.D. *London: for John Murray, 1789.* One plate after Rubens and two vignettes are engraved by Blake.

Keynes 102. Lent by Lessing J. Rosenwald.

258. The Botanic Garden; A Poem, in Two Parts. With Philosophical Notes. (By Erasmus Darwin.) *London: for J. Johnson, 1791.* One plate is engraved by Blake after Fuseli, and the four plates of the Portland Vase were probably engraved by Blake.

Keynes 103. Lent by Allan R. Brown.

259. Elements of Morality, for the Use of Children; with an Introductory Address to Parents. Translated from the German of the Rev. C. G. Salzmann. Illustrated with Fifty Copper Plates. In Three Volumes. *London: Printed by J. Crowder, for J. Johnson in St. Paul's Church-Yard, 1791.* Probably sixteen out of the total of fifty-one plates were engraved by Blake after Chodowiecki. This is the number attributed to Blake by Keynes, though he confesses that formerly all were attributed to Blake; and Russell assigning fourteen to Blake's graver in several instances is in disagreement with him.

Keynes 104. Lent by Mrs. Philip S. Collins.

260. Observations on Man, In Two Parts, By David Hartley, M.A. *London: for J. Johnson, 1791.* The frontispiece is engraved by Blake after Shackelton.

Keynes 105. Lent by Lessing J. Rosenwald.

261. Fables by John Gay With a Life of the Author and Embellished with Seventy Plates. *London: for John Stockdale, 1793.* Twelve of the plates are engraved by Blake.

Keynes 106. Lent by Mrs. Philip S. Collins.

262. An Historical Journal of the Transactions at Port Jackson and Norfolk Island with the Discoveries which have been made in New South Wales and in the Southern Ocean, since the publication of Phillip's Voyage. By John Hunter, Esqr. *London: for John Stockdale, 1793.* One plate, *A Family of New South Wales*, is engraved by Blake "From a Sketch by Governor King." This engraving was not known until recently discovered by Mr. Allan R. Brown.

Not in Russell or Keynes. Lent by Dr. A. S. W. Rosenbach.

263. The Antiqvities of Athens. Measvred and Delineated By James Stvart F.R.S. and F.S.A. and Nicholas Revett Painters and Architects. *London: John Haberkorn, 1762; John Nicols 1787 and 1794; and T. Bensley for J. Taylor, 1816.* In the third volume Plates XXI, XXII, XXIII and XXIV are engraved by Blake; the plates are signed, *W. Pars delint. Blake Sculp*, and are dated April 3, 1792. These are the only plates engraved by Blake in the four volumes, although it is inter-

esting to note that his engraving-master Basire executed the majority of the plates in the first volume and that his friend Stothard engraved five plates in the fourth volume. The earliest known letter of Blake is written in answer to a request that he make these engravings. The Blake plates were not recorded by Keynes or Russell.

Not in Russell or Keynes. Lent by The Free Library of Philadelphia.

264. The Elements of Medicine of John Brown, M.D. Translated from the Latin, with comments and illustrations, by the Author. New Edition revised and corrected. With a biographical preface by Thomas Beddoes, M.D. and a head of the Author. In Two Volumes. *London: Printed for J. Johnson, 1795.* The portrait of Dr. Brown, used as the frontispiece, is engraved by Blake after Donaldson. The present copy is unique, Keynes locating no other example. It belonged originally to Samuel Taylor Coleridge whose autograph initials appear in the front.

Keynes 109. Lent by Lessing J. Rosenwald.

265. Narrative of a Five Years' Expedition, against the Revolted Negroes of Surinam. By Capn. J. G. Stedman. *London: for J. Johnson, & J. Edwards, 1796.* Eight plates in each of the two volumes are engraved by Blake.

Keynes 111. Lent by Lessing J. Rosenwald.

266. Thoughts on Outline, Sculpture, and the System That Guided the Ancient Artists in Composing their Figures and Groupes: Accompanied with Free Remarks on the Practice of The Moderns, and Liberal Hints Cordially Intended For their Advantage. To which are Annexed Twenty-four Designs of Classical Subjects Invented on the Principles Recommended in the Essay by George Cumberland. *London: W. Wilson, and sold by Messrs. Robinson and T. Egerton, 1796.* Eight of the plates are engraved by Blake.

Keynes 112. Lent by Allan R. Brown.

267. The Monthly Magazine, and British Register, for 1797. From July to December, inclusive. *London: for R. Phillips, and sold by J. Johnson, 1798.* One plate is engraved by Blake.

Keynes 114. Lent by Allan R. Brown.

268. A New and Improved History of England, By Charles Allen. *London: for J. Johnson, 1798.* All four plates are engraved by Blake probably after Fuseli.

Keynes 115. Lent by Lessing J. Rosenwald.

269. A New and Improved Roman History. By Charles Allen. *London: for J. Johnson, 1798.* All four plates are engraved by Blake probably after Fuseli.

Keynes 116. Lent by Allan R. Brown.

270. The Poetry of Various Glees, Songs, &c. as Performed at the Harmonists. *London: at the Philanthropic Reform, 1798.* The frontispiece is engraved by Blake, and signed *Blake sc. Change Alley.*

Keynes 117. Lent by Morris Wolf.

271. The Botanic Garden, A Poem. (By Erasmus Darwin.) *London: for J. Johnson, 1799.* Five of the engravings are probably by Blake. They are reduced versions of the plates issued in the quarto edition of 1791, and were executed, though not published, at that time.

Keynes 118. Lent by Lessing J. Rosenwald.

272. A Letter to the Committee for Raising the Naval Pillar, or Monument. By John Flaxman, Sculptor. *London: for T. Cadell, jun. and W. Davies, 1799.* The frontispiece and two plates at the end are engraved by Blake after Flaxman.

Keynes 119. Lent by Lessing J. Rosenwald.

273. The Whole Genuine and Complete Works of Flavius Josephus, to which is added Various Useful Indexes, Also a Continuation of the History of the Jews, By George Henry Maynard, LL.D. *London: for C. Cooke, (ca. 1800).* The three plates which appeared in the first edition of Maynard's *Josephus*, published about 1786, are republished here. They show signs of having been reworked, and therefore constitute a later state of the engravings.

Not in Russell or Keynes. Lent by Allan R. Brown.

274. Gymnastics for Youth: or a Practical Guide to Healthful and Amusing Exercises for the Use of Schools. Freely Translated from the German of C. G. Salzmann. *London: for J. Johnson, 1800.* All ten engravings are engraved by Blake according to Keynes, although Russell disagrees with the attribution.

Keynes 121. Lent by Mrs. Philip S. Collins.

275. The Iliad of Homer Engraved from the Compositions of John Flaxman R.A. Sculptor. *London: Printed for Longman, Hurst, Rees & Orme, 1805.* Of the forty plates which comprise the volume three are engraved by Blake, the first, second and fifth.

Keynes 127. Lent by Morris Wolf.

276. The Plays of William Shakespeare. Accurately printed from the Text left by the late George Steevens, Esq. *London, for F. C. and J. Rivington, J. Johnson, 1805.* Two of the plates, "Queen Katherine's Dream" and "Romeo and the Apothecary," are engraved by Blake after Fuseli.

Keynes 128. Lent by Lessing J. Rosenwald.

277. An Inquiry into the Requisite Cultivation and Present State of the Arts of Design in England. By Prince Hoare. *London: for Richard Phillips, 1806.* The frontispiece is engraved by Blake after Sir Joshua Reynolds.
Keynes 129. Lent by Allan R. Brown.

278. Compositions from the Works Days and Theogony of Hesiod. Designed by John Flaxman, R.A. P.S. Engraved by William Blake. *London: Published by Longman, Hurst, Rees, Orme & Brown, 1817.* There are a half-title, title, and 36 designs engraved by Blake after typical designs of Flaxman.
Keynes 131. Lent by Morris Wolf.

279. The Cyclopaedia; or, Universal Dictionary of Arts, Sciences and Literature. By Abraham Rees, D.D.F.R.S. *London: for Longman, Hurst, Rees, Orme & Brown, 1820.* Seven of the plates are engraved by Blake.
Keynes 132. Lent by Lessing J. Rosenwald.

280. Outlines from the Antients. With an Introductory Essay by George Cumberland Esq. *London: Septimus Prowett, 1829.* Four of the plates, which had already appeared in Cumberland's *Thoughts on Outline* in 1796, are engraved by Blake, and are retouched by him for this book.
Keynes 133. Lent by Allan R. Brown.

Autograph Letters

281. Autograph letter signed by Catherine Blake to Mrs. Flaxman, dated from H(ercules) B(uildings), Lambeth, 14 Septr. 1800. Included in the letter is a four stanza poem by William Blake, "To My Dear Friend, Mrs. Anna Flaxman," describing the joys of Felpham and extending an invitation to the Flaxmans to visit the Blakes.

Keynes 23–10. Lent by The Pierpont Morgan Library.

282. Autograph letter signed by William Blake to John Flaxman, dated from Felpham, Sepr. 21, 1800. A most enthusiastic letter, describing Blake's arrival at Felpham, and thanking Flaxman, whom he calls "Dear Sculptor of Eternity," for Flaxman's intervention on his behalf. Written on two pages, octavo, with address.

Keynes 23–12. Lent by Chauncey B. Tinker.

283. Autograph letter signed by William Blake to Dawson Turner, botanist, antiquary, and patron of art, dated from 17 South Moulton Street, 9 June, 1818. Written in ink on three pages, octavo, with address. A most important letter containing a reference to *The Book of Designs* compiled for Ozias Humphry, and containing a list of works offered for sale with their prices.

Keynes 23–65. Lent by Dr. A. S. W. Rosenbach.

Note

The names used in the catalogue refer to the following:

Figgis—The Paintings of William Blake by Darrell Figgis. London, 1925.

Keynes—a Bibliography of William Blake by Geoffrey Keynes. New York, 1921.

Keynes Pencil—Pencil Drawings by William Blake. Edited by Geoffrey Keynes for the Nonesuch Press, London, 1927.

Morgan—Illustrations of The Book of Job by William Blake being All the Water-Color designs, Pencil Drawings and Engravings reproduced in Facsimile with an Introduction by Laurence Binyon and Geoffrey Keynes. New York, The Pierpont Morgan Library, 1935.

Rossetti—Annotated List of Blake's Paintings, Drawings, and Engravings. Appended to Gilchrist's *Life and Works of William Blake*. London, 1880.

Russell—The Engravings of William Blake by Archibald G. B. Russell. Boston, 1912.

ALL THE REFERENCE BOOKS WILL BE IN THE LIBRARY OF THE MUSEUM, AVAILABLE FOR THE USE OF STUDENTS OR OTHER INTERESTED PERSONS.

Bibliography

The Life of William Blake with Selections from his Poems and other Writings by Alexander Gilchrist. London, 1863. Second edition, 1880.

William Blake a Critical Essay by Charles Algernon Swinburne. London, 1868.

Exhibition of the Works of William Blake. Boston, Museum of Fine Arts, 1891.

William Blake & His Illustrations to The Divine Comedy by W. B. Yeats. The Savoy, 1896.

Exhibition of Works by William Blake. Carfax & Co. London, 1904.

Exhibition of the Works of William Blake. The Grolier Club, New York, 1905.

William Blake by Arthur Symons. London, 1907.

William Blake by Basil de Selincourt. London, 1909.

Blake's Vision of The Book of Job by Joseph Wicksteed. London, 1910.

The Engravings of William Blake by Archibald G. B. Russell. Boston, 1912.

Catalogue of Loan Exhibition of Works by William Blake. London, National Gallery of British Art, 1913.

Catalogue of a Loan Exhibition of Works By William Blake. The Manchester Whitworth Institute. London, 1914.

William Blake Poet and Mystic by P. Berger. London, 1914.

The Cambridge History of English Literature. Vol. XI, Chap. IX, Blake By J. P. R. Wallis, M.A. Cambridge, 1914.

A Bibliography of William Blake by Geoffrey Keynes, M.A., M.D., F.R.C.S. New York, 1921.

The Drawings and Engravings of William Blake by Laurence Binyon. London, 1922.

William Blake His Philosophy and Symbols. By S. Foster Damon. London, 1924.

A Note on the discovery of a new page of poetry in William Blake's Milton by S. Foster Damon. Boston, 1925.

The Paintings of William Blake by Darrel Figgis. London, 1925.

The Engraved Designs of William Blake by Laurence Binyon. London, 1926.

Burlington Fine Arts Club Catalogue Blake Centenary Exhibition. London, 1927.

Pencil Drawings by William Blake. Edited by Geoffrey Keynes for the Nonesuch Press. London, 1927.

The Life of William Blake by Mona Wilson. London, 1927.

The Life of William Blake by Thomas Wright. Olney, 1929.

On the Minor Prophecies of William Blake by Emily S. Hamblen. London, 1930.

Poetry and Prose of William Blake edited by Geoffrey Keynes complete in one volume. New York, 1932.

The Note-Book of William Blake called The Rossetti Manuscript Edited by Geoffrey Keynes. London, 1935.

Illustrations of The Book of Job by William Blake being all the Water-Color Designs, Pencil Drawings and Engravings reproduced in Facsimile with an Introduction by Laurence Binyon and Geoffrey Keynes. New York, The Pierpont Morgan Library, 1935.

Illustrations of William Blake for Thornton's Virgil with the first Eclogue and the Imitation by Ambrose Phillips. The Introduction by Geoffrey Keynes. London, 1937.

Illustrations of the Book of Job. Reproductions in facsimile from the original "New Zealand" Set made about 1823–24, in the Possession of Philip Hofer, with a note by Philip Hofer. London, 1937.

Catalogue of William Blake's Drawings and Paintings in the Huntington Library by C. H. Collins Baker, San Marino, 1938.

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